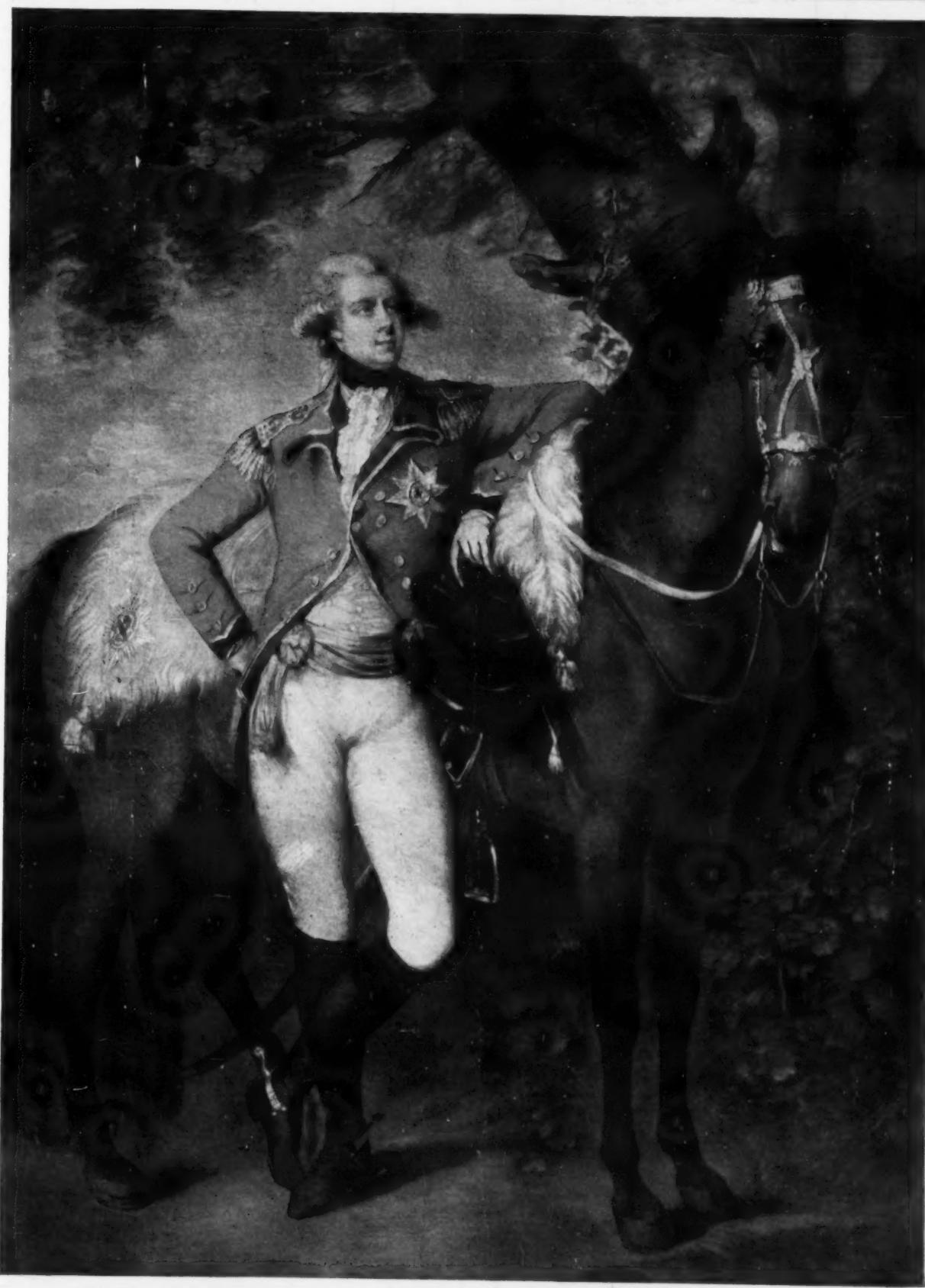


The ART NEWS

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NEW YORK, DECEMBER 21, 1929

Vol. XXVIII—No. 12—WEEKLY

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The ART NEWS

S. W. FRANKEL, Publisher

NEW YORK, DECEMBER 21, 1929

Leuchtenberg Art Brings High Bids In Muller Sale

Van Dyck Portrait and Small Filippino Lippi Annunciation Chief Features in Four Day Amsterdam Sale

The four day sale at the Frederik Muller Galleries in Amsterdam from November 19th to 22nd realized some high prices for numerous items in the various interesting collections which came under the hammer, reports *Die Kunstauktion*. The auction attracted an international group of dealers and collectors who were apparently not deterred in their bidding by the rather general financial depression.

Interest naturally centered upon the important works from the collection of Count Leuchtenberg and in the "Portrait of Gian Francesco Brignole-Sale" by Van Dyck, consigned by an Italian nobleman. This painting brought 85,000 marks, the same sum being also realized for the little "Annunciation" given to Filippino Lippi from the Leuchtenberg collection. The large altar painting by Botticini, which was considered as one of the most important items in the collection, remained unsold. A "Madonna" from the studio of Pinturicchio was knocked down for 5,100 marks.

The second highest price among the Leuchtenberg paintings was attained by the portrait of a woman by Nicholas de Neuchatel, which sold for 51,000 marks, an unusually large sum for a work by this master. Another portrait of a woman by Nattier went for 25,500 marks. Other prices in this session that are worthy of mention include the 5,100 paid for the "Anna Selbdritt" of an Antwerp mannerist of about 1520 and 2,200 marks for a pair of paintings depicting saints, given to a Spanish master of about 1500.

Among the porcelains in the Leuchtenberg collection, the record price of 37,400 marks was secured for the Chinese garniture in famille rose, a remarkably fine set of three vases.

The signed and dated portrait of Countess de Selve from the Poles collection by Labille Guiard aroused the greatest enthusiasm of any of the paintings in the F. J. C. Horstman collection. This work went for the really astounding sum of 68,000 marks. The Dutch masters which were a feature of this group, brought for the most part very good prices. The signed and dated landscape by Van Goyen brought 25,800 marks; the still life by Beyeren attained 18,700 marks, exactly the sum paid for a similar painting by this artist in the Huldschinsky sale. Other notable prices paid for Dutch paintings include 16,500 marks for a pair of signed landscapes by Aert van der Neer; 15,300 marks for a still life by Judith Leyster; 11,900 marks for the "Feast of the Three Kings" by Jan Steen; 11,400 marks for Berckheyde's "View of Haarlem" and 11,200 for the signed figural group by Donck. Two interiors by Leonard de France went for 31,450 marks.

Some excellent prices were also obtained for the various fine examples of French XVIIth century furniture included in the sale. The two library chests of the Regence period, mounted in ormolu and formerly in the Dutasta collection, brought 33,000 marks, while the Louis XV marquetry table of the same provenance attained 11,000 marks. Among the pieces covered in antique tapestries and embroideries the highest figures were

(Continued on page 6)



"JEANES." PORTRAIT BUST

In the exhibition of sculpture by Despiau from the collection of Frank Crowninshield at the Fifty-sixth Street Galleries.

Carr. N.Y.

By DESPIAU

A MEMORIAL TO BASHFORD DEAN

In the Bulletin of the Metropolitan Museum of Art

The Trustees of the Metropolitan Museum have unanimously determined to make one of the galleries of its armor collection a memorial to Bashford Dean and to exhibit there the most important part of his notable collection of armor. The gallery will also contain a memorial tablet which is being designed by Daniel Chester French. For the installation of the Dean Collection no date can be fixed as yet, but a special reception is planned at the time of the opening of the gallery, of which due notice will be given.

Bashford Dean crowned his many services and gifts to the Museum by the bequest of one quarter of his residuary estate, amounting in round figures to \$250,000. At the time of his death a part of his collection was on loan at the Museum and the rest in his home at Riverdale. The appraised value of that part of his collection which the Museum needed was about \$650,000. The amount required, in addition to his generous legacy, to acquire this collection for the Museum was about \$400,000, and this amount

(Continued on page 6)

Morgan Buys Tintoretto Portrait From Agnew & Sons

"Mr. Colin Agnew is authorized to announce," reads a statement given out on the evening of December 17th by Mr. Agnew, head of the American branch of the well known art firm, "that Mr. J. Pierpont Morgan has purchased from Thomas Agnew & Sons, Inc., of No. 125 East 57th Street, a magnificent portrait by Tintoretto of a man appearing to be a Moorish Ambassador to Venice. Also that Mr. Morgan is lending this picture to the great Italian exhibition in London.

"The size of the picture is 40 by 35 inches. It represents a young, dark-skinned man, probably of Moorish race, with close-cropped hair and slight mustache. He is shown in three-quarter length, looking directly out of the canvas, and is dressed in a wonderful violet robe, showing a cerise colored lining, with a brilliant white lawn collar.

"The sleeves of his undercoat are blue. His left hand, with a signet ring on the forefinger, grasps a white sash, and the right forearm rests on a table

ART FROM BRESCIA FOR LONDON SHOW

ROME.—Not only the larger cities of Italy are sending their art treasures to the London show but some of the smaller ones, many of which are very rich artistically, are making welcome contributions. Brescia, for instance, will be represented by some noteworthy examples, two of these being canopies by Raphael—the "Angel" and the "Redeemer"—and the third a "Madonna" by Romanino. These are kept in the Tosio Martinengo Gallery. The Museum of Christian Art sent the famous diptych one side of which is of gilded copper with raised figures, the other bearing figures of Hippolytus and Phaedra.

The Lipsantocca, a recently formed collection, will send one of the most valuable and beautiful specimens of work in ivory, a coffer of palisander wood (a notable example of a popular art of the XIIth century) and five medals by Vittorio Pisani, called Pisanello. K. R. S.

upon which there is also an official box with seals. The figure stands out strongly against a dark background."

According to reliable information, the price paid by Mr. Morgan for this painting was \$80,000.

Flayderman Sale Scheduled for January 2-4

Unusual Number of Labeled Pieces and Specimens of Historical Interest To Be Sold at American-Anderson Galleries

The sale of the Philip Flayderman collection of historic early American furniture, which is to take place at the American Art Association - Anderson Galleries, Inc., on January 2nd, 3rd and 4th, promises to be one of the most important dispersals of the year. An unusually large number of the pieces to be offered bear the original makers' labels or are accompanied by bills of sale. Many others are accompanied by affidavits and other historical documents. These features, together with the excellent quality of the collection as a whole, should cause this sale to rank among the classic American furniture auctions. In addition to the furniture, mirrors, silver, pewter, portraits, glass Lowestoft and early enamels are included in the catalogue of over five hundred items.

The collection represents the result of twenty-five years of careful collecting by a connoisseur alert for the finest examples of Colonial and early Federal craftsmanship and deeply interested in pieces of historic association. Numerous pieces in the collection have been handed down in families as heirlooms and can be traced back to colonists of New England as early as the reigns of William and Mary and of Queen Anne. Among the most interesting of the historic pieces are those decorated in marquetry with the emblems of the young Republic, a patriotic gesture which found a later parallel in the French furniture carved with the torch and cap of liberty.

Included in the collection are pieces bearing the labels of such well known cabinetmakers as Benjamin Frothingham of Charlestown, Massachusetts, John Townsend of Newport, Rhode Island, and John Seymour of Boston. By Frothingham, who was a personal friend of George Washington and Major of Artillery during the Revolution, are an extremely graceful break-front sideboard and a serpentine front writing desk, which was exhibited at the Boston Antiques Exposition in 1929 and illustrated and described in the December, 1928, issue of *Antiques*.

A Hepplewhite secretary is one of the two known pieces bearing the label of John Seymour, the other being in the Metropolitan Museum of Art. The delicate inlay work appears not only on the legs and other customary portions of this piece, but also in the form of graceful festoons on the tambour doors. The drawers have the original Battersea enamel pulls. Four card tables are the only ones known bearing the original labels of John Townsend of Newport, Rhode Island, a contemporary of Goddard. These, together with a Chippendale Pembroke table bearing the label of this same maker, belonged originally to Colonel John Cooke, Commander of the Second Regiment of Newport and Bristol. A mahogany tip top table has the original receipt pasted on the back, showing it to have been made by Eben Smith of Beverley, Massachusetts, in 1805.

A mahogany blocked tea table with claw-and-ball feet, though not labeled, is authenticated as the work of John Goddard of Newport, Rhode Island, by letters now in possession of the Rhode Island School of Design. These letters passed between the cabinetmaker and Jabez Bowen, one of the most distin-

(Continued on page 16)



THE DUCHESS OF GORDON

Recently acquired by P. Jackson Higgs.

By RAEBURN

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**AMERICAN BUYS
PEPY'S MAZER BOWL**

LONDON.—The Pepys mazer bowl, which belonged to the King Edward VI almshouses at Saffron Walden for more than four hundred years and after considerable controversy was sold (to raise funds for the institution) at Christie's in July for £2,900, is going to America, according to the London *Daily Chronicle*.

Percy Oliver, the dealer who purchased it, has sold it to a wealthy American for £6,000. The mazer was originally sold with the consent of the charity commissioners. It is 7½ inches in diameter, 2 inches deep, and bears the London hall mark of 1507, the maker's mark being a fleur-de-lis. The almshouses were founded in

**TWO RAEBURNS
COME TO AMERICA**

Two remarkably fine portraits by Sir Henry Raeburn, representing the Duchess of Gordon and her daughter, Lady Jean, have been acquired by the gallery of P. Jackson Higgs, New York. The paintings were never out of the family's possession until recently when they were sold by a direct descendant of the Duchess. Both works have been expertized by James Greig and W. Roberts, who express their opinions of the paintings in terms of the highest praise.

1400, and the mazer, "a broad cup to drink in," was presented by a Margaret Bregcheman. The mazer bowl is mentioned by Samuel Pepys in 1659, and it was used by the Governors until the eighties of the last century.

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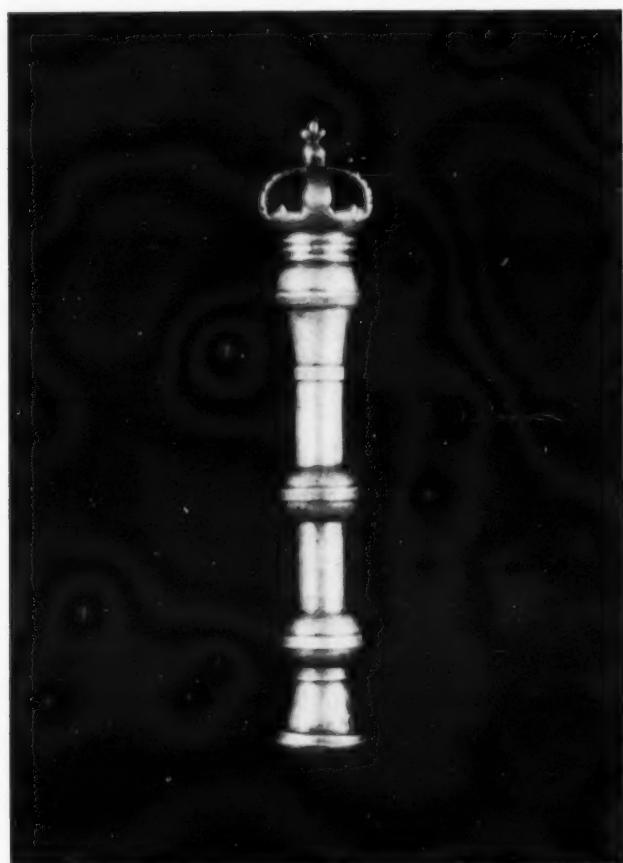
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**MILLS BEQUEST
TO METROPOLITAN**
*In the Bulletin of the Metropolitan
Museum of Art*

Under the terms of the bequest of the late Ogden Mills, the Metropolitan Museum has received a contingent bequest, subject to the life interest of his son, the Hon. Ogden L. Mills, of forty-three pieces of French furniture, mainly of the XVIIth century; fourteen clocks, French, XVIIth century; and five paintings. In addition it receives outright a monetary bequest of \$100,000 and the following objects: a painting by Thomas de Keyser, repre-

senting a Cavalier, and three French clocks of the XVIIth century. This magnificent bequest, from one who gave to the Museum during his lifetime many superb examples of Italian Renaissance bronzes, will add to our representation of French furniture and accessories a collection of quite exceptional importance, including many pieces, both furniture and clocks, of the highest quality. Equally welcome are the paintings—a sketch by Rubens, "Christ Triumphant Over Sin and Death"; an Albert Cuyp, "Two Horsemen Before an Inn"; a Jacob Ruysdael, "Landscape With Fishermen"; a Reynolds, "Portrait of a Lady"; and the "View of a Port" by Joseph Vernet.



A very quaint old Warrant Holder or Mace of authority. This piece was evidently used by one of the old Bow Street Runners, before the present Police Force came into use. The total length of this Mace is 5½ inches.

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By RAEBURN

Recently acquired by P. Jackson Higgs.

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Leuchtenberg Art Brings High Bids In Muller Sale

(Continued from page 3)

paid for a salon suite, sold for 30,000 marks, and for a pair of bergeres covered in petit point, which were knocked down at 12,000 marks.

Among the tapestries the highest price was paid for the Behagle Beauvais weave with grotesques, which brought 13,900 marks. Two large Flemish Gobelins of the XVIIth century with landscape design sold at 12,000 marks for the pair. The salon hangings by G. Malley went for 12,400 marks and the four over-door panels by Jacob de Wits for 9,200.

The German porcelains went quickly and at good prices, especially the specimens of early Meissen. Pieces dating from the Kandler period were particularly sought after, the "Seated Woman" bringing 12,750 marks, the "Sipping Chocolate" 11,000 marks, the pair of woodpeckers 10,200 marks and the "Bird Dealer" 9,500 marks. Several Fulda pieces also went well, the "Apple Woman" bringing 9,860 marks and the "Rendezvous" 11,300 marks.

Rare objects of decorative art also found a ready market at good prices. The pair of silver snuff boxes of the Louis XV period brought 20,000 marks; the XVIIth clock made in Rotterdam, 5,400 marks; and the pair of Louis XVI bronze andirons, 6,800 marks. An XVIIth century chandelier realized 3,900 marks, as did the statuette of a knight by Girardon.

In the concluding day of the sale there were offered engravings and color prints of the English and French XVIIth century. Among these the highest sum was paid for two Morland color prints, "A Party Angling" and "The Angler's Repast," which realized 11,560 marks. The series of four color prints by John Raphael Smith brought 12,000 marks. As contrasted with these prices, the sums paid for French prints by Bonnet, Debucourt, Laveine, etc., seemed a trifle low.

Metropolitan to Make Gallery Dean Memorial

(Continued from page 3)

has been made up by generous gifts from Mrs. Dean and other members of the family, by special contributions from some of our Trustees and friends, and by the application to this purpose of some of our Museum funds.

In connection with this announcement, it seems appropriate to reprint the resolution adopted by the Trustees after Dr. Dean's death.

"In the sudden death of Bashford Dean, the Metropolitan Museum of Art has suffered an irreparable loss. His loss was grievous to many other public institutions: to the American Museum of Natural History, which crowned his work there by the opening of its Hall of Fishes at which he was to be the guest of honor only the



INLAID HEPPLEWHITE MAHOGANY TAMBOUR SECRETARY
WITH LABEL OF JOHN SEYMOUR

Included in the sale of the Flayderman collection at the American-Angerson Galleries on January 2nd, 3rd and 4th.

day before his death; to Columbia University, where he was professor of vertebrate zoölogy; to the College of the City of New York, of which he was a graduate and where he was tutor in natural history from 1886 to 1890; and in many other directions of public service. But to our Metropolitan Museum the loss is irreparable in the fullest sense of that word.

"He volunteered to be honorary curator of arms and armor without salary in 1906. His offer of service was gladly accepted. Later on, in the year 1912, he was persuaded to become curator of this department on a regular salary. He continued in this position until the close of the year 1927, when he resigned. But his connection with the Museum was made even more intimate and honorable by his immediate election as one of its trustees.

"He was, in fact, the founder of its now notable collection of arms and armor. True, the Museum had a small collection of this kind before he entered its service, but under his management and inspiration it has now become by far the most important collection of arms and armor in America and vies in importance with the greatest collections of Europe. It was his ambition to make it fourth among the armor collections of the world and he has gone far to realize that ambition. It was largely due to his influence that William H. Riggs and Jean Jacques Reubell gave to the Museum the important collections that bear their names. There was not a nook or corner of Europe or Asia which escaped his search for additions to his department. Farthest Japan was as familiar to him as nearer France, Germany, and England. He seems to have known the location of every potentially purchasable piece of armor in existence and he never forgot it. He was indefatigable in pursuit. He

never lost the trail. After years of effort he usually succeeded in obtaining the desired object, sometimes by purchase and not infrequently by gift. His recommendations to purchase were invariably approved. If the Museum itself did not have the needed money, he would persuade some of his friends to supply it. He was a generous donor himself, far beyond the amount of his salary. The Museum's collection of armor is really his monument.

"Nor was his knowledge of arms and armor of merely historical interest. It was put to use during the Great War when he was called upon by the War Department to design the protective helmet for the American army, for which service he, as well as

the Museum, received the special thanks of the Secretary of War.

"He was a prolific writer about subjects on which he was an authority. His contributions to our Museum Bulletin were notable. It is a satisfaction to know that one of his most important works, a bibliography of arms and armor, was completed before his death and is among the publications to be issued by the Museum within the present year. A bibliography in three volumes on books and papers dealing with fishes, which he undertook with Dr. C. R. Eastman and Dr. E. W. Gudger of the American Museum of Natural History, was published a few years

ago. It was in recognition of this work that the National Academy of Science awarded to him in 1923 the Daniel Giraud Elliot Medal, for outstanding work in zoölogy.

"He was a Chevalier of the Legion of Honor and had many recognitions of service both at home and abroad. He was eminently human. He had a rare capacity for friendship. His knowledge was always at the service of every person he could aid. And they were many.

"His widow and the surviving members of his family have our warmest sympathy in our common bereavement."

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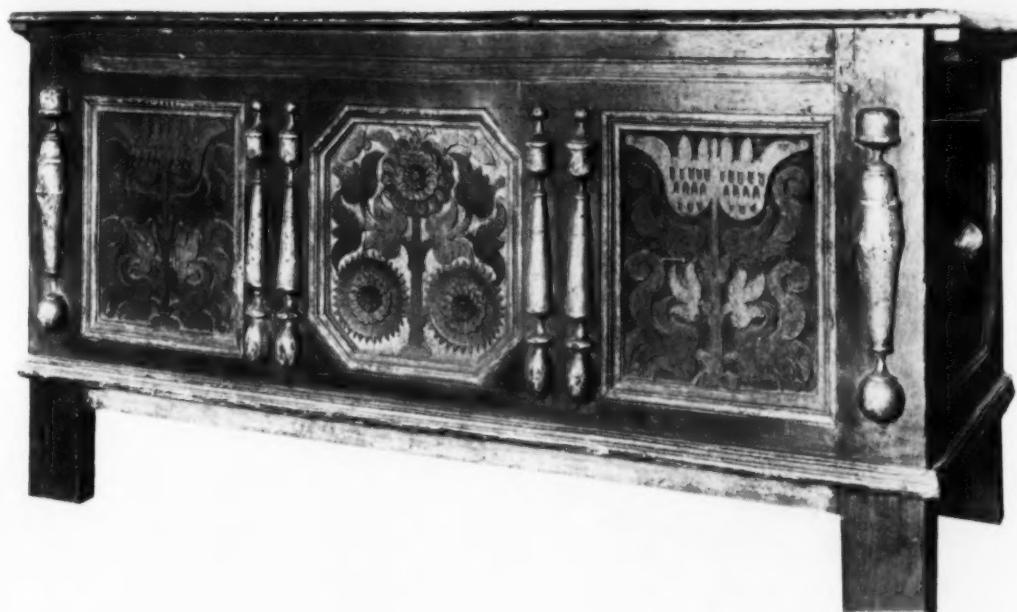
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Included in the sale of the Flayderman collection at the American-Anderson Galleries on January 2nd, 3rd and 4th.

MANET SKETCH
BRINGS 155,000FR.

PARIS.—At the Galerie Georges Petit the first part of the sale of modern paintings, sculptures, art objects and furniture and fine tapestries belonging to the estate of the late Mme. Menard-Dorian was conducted by Me. Henri Baudoin, assisted by MM. Bernheim-Jeune and Mannheim on December 2nd. There was a crowd of collectors and dealers present, for the value of the objects is well known.

Among the paintings was a sketch of the portrait of Mme. Manet by the celebrated painter, which attained 155,000 francs, and the sketch by Manet for his portrait of Mlle. Eva Gonzalas, which reached 64,200 francs. Renoir's portrait of Mlle. Sicot brought 102,000 francs.

The sculptures caused keen bidding. Rodin's "Confidence" brought 25,000 francs and his portrait of Balzac 15,100 francs. A Flemish tapestry representing a hunt, dating from the end of the XVIth century, was knocked down at 103,100 francs; another of the same date, representing huntsmen, brought 72,000 francs; a XVII century tapestry, showing children gathering grapes, 40,000 francs. An XVIIIth century veneered desk brought 13,500 francs.

Fra Filippo Lippi
Sold at Hotel Drouot
Brings 2,171,000fr.

PARIS.—On December 16th a high price was paid at auction at the Hotel Drouot for an Italian primitive, guaranteed to be the work of Fra Filippo Lippi, according to a cable to *The New York Times*. A French dealer bid and paid down the sum of 2,171,000 francs (about \$86,840) for the masterpiece.

The painting, which is not quite two feet wide, represents the Nativity and was formerly in the private collection of the late M. Paravey, former French Government official.

WATER COLOR CLUB
PRIZES ANNOUNCED

Prize awards at the current exhibition of the New York Water Color Club and the American Water Color Society, at the American Fine Arts Society Building, 215 West Fifty-seventh Street, were announced on December 17th, according to *The New York Times*.

The Lloyd C. Griscom \$150 purchase fund prize went to Margaret Lent for her painting "Palpesso—Low Tide." Gordon Grant received the John McGowan \$150 purchase fund prize for "Gossip." "The Village Smithy," by Loren F. Wilford, won the George A. Zabriskie \$250 purchase fund prize. Donald Barton received for his "Monument Mountain" the William Church Osborn \$150 purchase fund prize. The William Adams Delano \$150 purchase fund award went to Anthony Thieme for "Eastport, Maine."

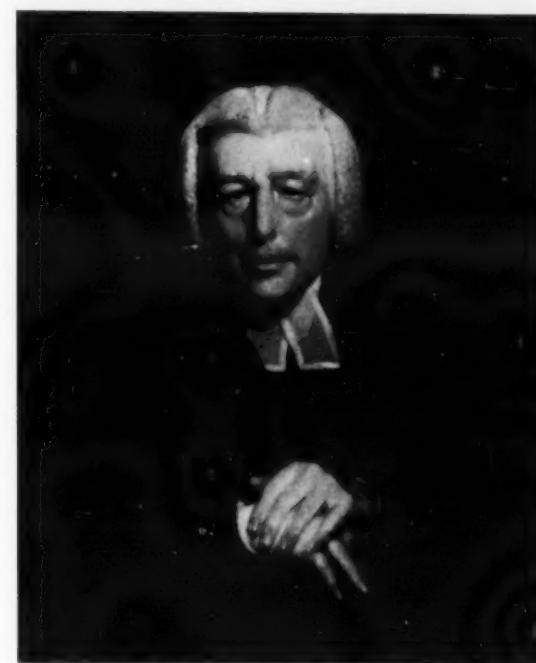
The New York Water Color Club \$100 purchase fund prize was won by Carrie Clute with "The Three Pilchards." The Irving Brokaw \$150 award was won by Martin Lewis with "Rear Apartments." Pop Hart won the Joseph Isidor \$100 award with "Landscape With Goats."

Honorable mention went to Frances T. Bowman for "Des Plaines River";

Sarah Bard for "Henderson's"; Charlotte Blass for "Morning Sunlight"; Harrison Cady for "Brother Ambrose"; Carroll Bill for "Carmona, Spain," and George L. Nelson for "The Gaylord's Staircase."

The members of the jury of award were Wayman Adams, chairman; John E. Costigan, Ernest L. Ipsen, Chauncey F. Ryder and John Alonzo Williams.

KNOEDLER



Dr. Cyril Jackson by William Owen

EXHIBITION OF
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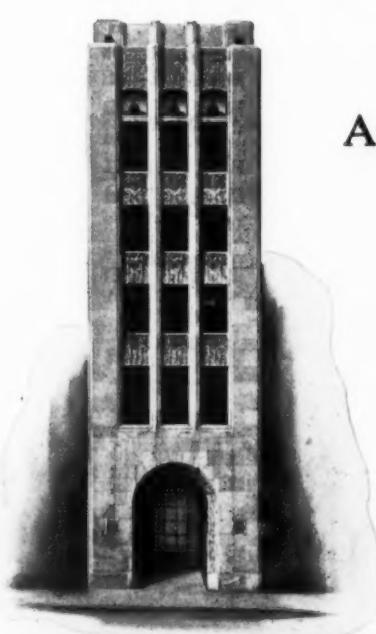
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CLEVELAND SHOWS SPANISH TEXTILES

CLEVELAND.—The art of Spain, and of the Moors who for centuries were its overlords, is found in collections of rare textiles now on exhibition in Gallery X at the Cleveland Museum of Art. The Moors and the warlike Berbers from northern Africa, who overflowed Spain in the early part of the VIIIth century, not only made a military conquest of that country, but brought to it the rich culture and art of the Orient, among other things being a knowledge of silk weaving, and by the IXth century the fame of Spanish silks had spread abroad in a manner that reads like an Arabian Nights tale. Almeria, Murcia and other places became world famous and, in Jaen alone, six thousand looms were kept busy.

Elephants, lions, winged griffins, Arabic inscriptions and intricate interlacing shown in the silks now on exhibition recall this invasion of 1,200 years ago, and strange stories are associated with some of the pieces shown, many of which are heavy with gold thread that has kept its richness through the centuries.

XIIth century fragments were part of a vestment that was entombed with the relics of San Valero of Lerida, a Spanish saint who was Bishop of Saragossa in the IVth century A. D. Another piece came from the mantle of the Infante Don Felipe, son of Ferdinand of Castile, and brother of Alfonso X, called the Wise. This vestment was given as a votive offering to a church in Spain after the taking of Granada in 1492. It was used as a mantle for a statue of the Virgin. A large altar



"HAGAR AND ISHMAEL WITH THE ANGEL"

Courtesy of A. S. Drey.

By GIOVANNI BATTISTA TIEPOLO

given as a votive offering to a church in Spain after the taking of Granada in 1492. It was used as a mantle for a statue of the Virgin. A large altar

frontal of striped silk of the XIVth century has rich velvet applique as a border and a gold brocade with Cufic inscription possesses design and color

similar to XIVth century plaster work in the Alhambra at Granada.

Many pieces have interesting designs in which the human figure and animals

PAINTINGS IN PARIS SALE

PARIS.—Some excellent old paintings and old and modern drawings, water colors and gouaches, from a private collection, were sold on November 30th in Room 1 of the Hôtel Drouot, by Me. Bellier, assisted by M. Pape. Two pendants, "Paysages Animés," by Dumont le Romain, brought 8,100 francs; "Le Postillon à la Fontaine" and "Le Halage," by Leprince, 6,000 francs; a mythological scene by Boucher, 5,500 francs; a panel of the Italian school, representing the Holy Family, 5,100 francs; portrait of a young lord, by Flinck, 5,100 francs; and a fine panel by Louis Moreau, "Chênes au Bord d'un Étang," 5,100 francs.

are introduced. In one of these, seated musicians with a mosque lamp hanging between them are framed in a circle; in another dancing figures take part in a sword dance. Thus as one passes through the gallery the history of Spanish art unfolds and one can read in it the story of its conquests, its social life, and its religion.

The final overwhelming of medieval European art by the Italian Renaissance is evident here, for in later pieces the Moorish influence largely gives way to Italian ideals, although it has never been entirely lost in the art of Spain. The scope of the exhibition is broadened by inclusion of a few examples of Portuguese weaving.

Selections from the Museum's collection are shown, supplemented by generous loans from a New York collector, Mr. H. A. Elsberg. The exhibition will remain on view until the middle of January.

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Four Vases From Centuripe Acquired by the Metropolitan

By GISELA M. A. RICHTER
In the Bulletin of the Metropolitan
Museum of Art

During the last few years we have been able to acquire four representative examples of vases from Centuripe, a ware from eastern Sicily which has only lately received attention in the archaeological world. G. Libertini, in his recent book on Centuripe, lists thirty-nine known pieces, the majority in the museums of Syracuse and Palermo, isolated examples in Paris, London, and elsewhere. Our four specimens rank among the best so far known.

The outstanding characteristics of this ware are the fantastic shapes (chiefly bowls and kraters on high feet, often worked in separate pieces, and domed covers with large finials), the relief ornaments (foliated bands and friezes), and—in some of the examples—the polychrome scenes. The last, which consist of human figures executed in tempera in vivid colors, give these vases their significance; for they are practically paintings of the Hellenistic period, of which, of course, very few specimens have survived.

We shall begin the description of our examples with the most important one, that is, the best preserved. The form is that of a bell-krater without handles, set on a high foot and surmounted by a domed lid ending in an egg-shaped finial. It is an imposing

piece, rising to a total height of 29½ inches (74.2 cm.), a little top-heavy, the lid being about as high as the receptacle itself. The painted scene occupies the front part of the vase proper and consists of four statuesque figures: (From left to right) a woman, seen three-quarters back, is moving to the right, her head turned, one arm extended; a youth, facing to the right, is stretching out his right hand with fingers held open as if to receive something; a woman, seen in full front, is holding something in her left hand (a flower, a torch, or a thyrsos); and a girl, apparently dancing, is grasping a white flower in one hand, in the other a tambourine. It is difficult to interpret the action. If the woman in the center really holds a thyrsos, the subject is Dionysiac. The dancing girl with the tambourine would be appropriate in such a milieu; the two other women, in their dignified, quiet attitudes, are evidently not Maenads, but they might be women practising mystic Dionysiac rites. The figures stand out in vivid reds, blues, yellows, purples, whites, and flesh colors, against a bright rose background. Right and left the scene is terminated by painted scrolls and on the top and bottom it is framed by decorative bands in relief, once gaily painted. Remains of the original paint can also be seen on the cover and the finial.

A second specimen of the handleless bell-krater form has an undetachable lid worked in one piece with the receptacle and a separate finial and foot. Of the painted decoration only faint traces have survived—four women, two perhaps being led by a companion toward a fourth, possibly an initiation scene. The bad preservation of

this piece is the more to be regretted since what remains of the figures suggests that the workmanship was exceptionally fine. There are traces of gilding on the relief ornaments.

A third example is rather fragmentary but most of the painted scene is fortunately in a comparatively good state of preservation. It had the same krater form as our other two specimens, but with handles. The lid is missing but we have restored it and surmounted it with the finial which is said to belong to it. Of the principal scene on the vase there remain two figures—a seated Dionysos holding a thyrsos, and a woman, both fine, impressive figures. On the finial, which has the shape of a *lekane*, or bowl with a two-handled lid (worked in one piece with the receptacle), is the bust of a woman, a remarkable portrait study.

Our fourth piece is a *kotyle*, or deep cup, with two large handles, a domed lid, and a third member which may be its foot. Of the painted decoration there are preserved traces of three figures, two seated, represented full-face, the third kneeling, shown in profile, holding what appears to be a basket. Perhaps there was a fourth figure to the right.

Vases of this type have apparently all been found in the cemeteries which surround the ancient site of Centuripe. It is evident from the shapes, often with make-believe lids and detachable feet, that the vessels were not made for practical use. They presumably served as offerings to the dead and, if Libertini's interpretation of the majority of the scenes is correct, they may have had a mystical connection, perhaps with Dionysiac or Orphic rites.

For the dating of these vases we have as evidence that they have been found with Hellenistic terracottas and jewelry and with coins dating "from the IIIrd century B.C. to early imperial times." They have generally been as-

PAINTINGS SOLD AT HOTEL DROUOT

PARIS.—Excellent old and modern pictures, water colors, drawings and engravings, forming an important ensemble, came under the hammer of Me. Desvouges, assisted by M. Besnus, in Room 6 of the Hotel Drouot on November 30th. A canvas by Guillaumin, representing a landscape, went for 3,000 francs. A still life piece by Weenix brought 3,000 francs, and the same sum was obtained for a woman's portrait by Faës. A landscape with figures, by Heusch, reached 2,600 francs, and a "Verre et Fleurs," by Huysum, 2,600 francs.

Me. Henry Baudoin, with MM. Max Kann and de Boissieu, conducted the sale of a good ensemble of old and modern paintings, furniture, art objects and curiosities. A canvas by Schenau, "La Lanterne Magique," brought 22,500 francs; an ape standing, in silver, 7,475 francs; three small vases in Chinese porcelain, 4,100 francs and a porcelain fountain with handles, 3,800 francs.

In a sale directed by Me. Foye, a Gothic bench fetched 1,920 francs, and a bronze by Mercier, 1,360 francs.

signed to the IIIrd or the IIInd century B.C., through Libertini would bring some of them down to the 1st century B.C. They are therefore either the predecessors of the Roman fresco paintings, to which they bear an unmistakable resemblance, or contemporary with the earliest examples. The close connection of Roman paintings with Hellenistic art is hereby again established.

TAPESTRIES SOLD AT HOTEL DROUOT

PARIS.—In Room 2 of the Hotel Drouot on November 29th Mess. Lair-Dubreuil and Albinet, assisted by M. Lasquin, sold some furniture, art objects and excellent XVIIth and XVIIIth century Aubusson tapestries, which brought good prices. A large Louis XV tapestry after a cartoon by Pille-mont, reached 30,200 francs; a "verdure" tapestry of the end of the XVIIth century, showing a park and mansion, 24,100 francs; another, representing a landscape with château, 13,000 francs; another of the same period, representing a park with French garden 22,500 francs; two panels of XVIIth century tapestry, showing landscapes, 16,300 francs; a screen covered with fine tapestry of the beginning of the XVIIIth century, probably by Morlak, 13,500 francs.

Many collectors were attracted to a sale of old pictures, art objects, furniture and curiosities, directed by Me. Henri Baudoin, aided by MM. Maraboutin and Guillaume, held at the Hotel Drouot on the same day. A Renaissance "verdure" tapestry showing a hunt, brought 18,600 francs; a Louis XV tapestry, 15,700 francs; three wooden armchairs, covered with Renaissance tapestry, 8,000 francs; a Louis XV wall clock with stand, veneered with green tortoise-shell, the face marked Vigier, 6,550 francs; a Louis XIV chest of drawers in rosewood veneer, with the stamp of Hé-douin, 5,600 francs.

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EXHIBITIONS IN THE NEW YORK GALLERIES

*"STILL LIFE," 1927**In the exhibition of flower and still life paintings by modern Frenchmen at the Reinhardt Galleries.*FLOWERS AND STILL LIFE
Reinhardt Galleries

Paintings of flowers and still lifes which include one of a particularly fair flower and another in which the still life is limited to a tiny Parthenon bloom at Reinhardts. Except for several by Sterne and two by Pascin, the pictures are by the familiar contemporary Parisians, with Renoir and Redon as added attractions.

It is a relief in these days of exhibitions rigidly confined to one period, school or man to come upon one which presents no problems, demands no too lofty scholarship and may simply be enjoyed. The Reinhardt show is designed to prove nothing more than that good pictures are pleasant to look at and delightful to own.

The subjects of the pictures, brilliant flowers, colorful fruit and the bowls, pots and fabrics common to still life fortunately are seldom taken seriously. It is true that many first rate modern pictures are still lifes, but most of them have escaped heavy-handed criticism. For which thanks.

On one of the dull, drippy days for which another and larger exhibition may be responsible, the Reinhardt show, full of bright color and fine painting, is a cheering spectacle. Matisse's quite early still life, slight in comparison with his later work, is

sparkling; Redon's three pastels, the "Geraniums" and "Bouquet" especially, are quiet, precise and charming; Renoir's "Citron et cafetiere," loaned by Durand-Ruel, is a small, peaceful arrangement of yellow, blue and violet.

With the possible exception of the "Girl in a Blue Chair" the Sternes in this exhibition are the best which have been shown in New York recently. One of some fruit in a white pedestal bowl is especially fine. Pascin's "Flowers" are disappointing, but his "Girl with Flowers" is a delightful picture. The flowers are of very minor importance, but since they are the excuse for including the picture in the show they are very welcome. Both of these canvases were lent by Mr. Frank Crowninshield.

A Derain still life of two roses in a glass tumbler is an unpretentious picture but a fine piece of painting. It makes no especial claims to greatness, but its owner, Mr. Carroll Carstairs, is to be envied. Rousseau's upstanding little pot of flowers is a perfect companion piece and full, prim, tidy and fresh. The Braque still life recalls the more serious things of life at which, by the way, Chirico's horses rear in flight.

MARIO TOPPI
Delphic Studios

It is now about five years since Mario Toppi's drawings were first shown in New York. He was hailed then as an important discovery, an artist from

whom great things might be expected. It is curious that the acclaim which he won at the start injured him so little, for he was a young man, unknown, and a sudden rise to fame has ruined many artistic careers. Fortunately he has been strong enough to resist the temptation to do "important" things for the American market and he has wasted neither time nor strength in efforts at development.

He has a great talent for drawing and a keen appreciation of simple, pastoral scenes. He draws in a manner which is reminiscent of the early Renaissance but is in no sense copied from the masters of the XIIIth and XIVth centuries. His idiom is quite his own and serves perfectly to express his conceptions of the Madonna, angels and scenes from the life of Christ. Although his figures and landscapes are beautifully drawn, he makes no more attempt at realism than did the earlier painters; the drawings are purely imaginative, expressive of ideas rather than facts and, above all, of a reverence of holy things.

AMERICAN PRINT
MAKERS
Downtown Gallery

Thirty-three artists are represented in the Third Annual Exhibition of the American Print Makers on view at the Downtown Galleries through December. This year a representative committee was selected, each of whom had the privilege of selecting his pro-

(Continued on page 11)

OLD BOW and
CHELSEA PORCELAIN

The best periods of these famous factories are represented at the Vernay Galleries by several exceptionally rare and beautiful examples. The specimen illustrated is one of an important pair of Chelsea groups "Leopards and Foxes," marked with gold anchor.

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EXHIBITIONS IN NEW YORK

(Continued from page 10)

portionate share of the total number of artists invited. This method appears to have worked out very successfully in the present showing, where the perhaps inevitable quota of merely pleasant work is more than counteracted by several groups of genuine distinction. The most striking wall space in the exhibition is that devoted to the lithographs of Kuniyoshi and Wanda Gag. Here Japanese exoticism and Swedish phantasy express themselves in velvety blacks and baroque curves that reveal a certain spiritual affinity. Miss Gag's "Stone Crusher" and Kuniyoshi's "Peaches and Grapes" are both to be ranked among the finest and most original designs in the exhibition.

Both artistically and numerically lithographs play the most important part in the showing. Among the finest of these are Walkowitz's figure subjects, with the deep blacks of charcoal drawings; Max Weber's solidly designed still life of apples, where black and white run through a rich gamut of tone; and Adolf Dehn's "Nostalgia" and "Short Prayer in the Luxembourg," brilliantly satiric if a trifle bitter.

Stephan Hirsch, who has done comparatively little work in lithography, places himself among its most interesting practitioners by his "Grotesque" and "Bush Terminal, Night," in the current show. Also deserving of mention are two contributions by Marguerite Zorach, as delicate and precise as pencil drawings; a "Mask" by Walt Kuhn; and an etching by Alexander Brook. Among the less familiar practitioners in black and white included in this year's exhibition are Philip and Richard Reisman and Harry Sternberg, whose work surpasses in quality that of many more famous contributors.

Striking effects and virtuosity of technique are most obviously embodied in the unusual perspective and brilliant contrasts of Edward Hopper's "Night Shadows." Humor, as usual, is largely provided by Peggy Bacon although Mabel Dwight's "Harlem Rent Party" is distinctly amusing.

KARL ANDERSON Ferargil Galleries

Karl Anderson's Canadian pastels which hang in the front room of the Ferargil Galleries are in many respects more ingratiating than his oils. There are warmth and affection in his trans-

OTHON FRIESZ Brummer Galleries

The largest group of pictures by Othon Friesz which has been shown in New York is now on exhibition at the Brummer Galleries. Heretofore Friesz has been seen with other painters and his technical brilliance and bold attack have added enjoyment to many group shows. It is possible that because of this his real stature has been overestimated; one Friesz is good, but it does not follow that forty of his pictures are better. In a one-man show the constant repetition of color, technique and subject matter becomes monotonous, for the pictures are primarily interesting for the manner in which they are painted. Technique, even the most brilliant, becomes tiresome unless more substantial qualities are present. Friesz, seen at full length, discovers himself as a romantic academician, a first rate painter, but a decidedly minor artist. In one or two of the paintings, notably one of his favorite harbor seen through a window, there is a suggestion of powerful design, but the effect is probably more accidental than deliberate.

The several figure pieces in the exhibition are the least successful and most clearly reveal structural deficiencies.

CHILDREN'S PAINTINGS Marie Sterner Galleries

Paintings by children of the King Coit school are on exhibition at the Marie Sterner Galleries. Many of them are posters or designs for sets of *Aucassin and Nicolle*, the play given recently by the school. The others are presumably class work and although as untrammeled as the best modern theories of education demand they seem more wanting in imagination than those of most children in similar schools. An exhibition of paintings by children who have been left quite free is usually more entertaining.

cripts of little shrines and chapels, of rolling hills and farm houses of French lineage. Gentle humor dominates the figural subjects, such as the black robed curé, solemnly engaged in croquet. The artist works skillfully in pastel and, unlike so many of his confreres in this medium, does not sacrifice integrity of draftsmanship to superficially brilliant color effects.

PHILIP EVERGOOD Montross Galleries

Mr. Evergood announces himself and his pictures with more than usual assurance. Forty examples of his work, including etchings, water colors and paintings are shown. "The poetry and mystery of life," the catalogue declares, "is his principal aim in painting—his pictures do not smack of realism, nor of what to him is an unimportant striving to portray the life of the day."

We admit to a less complete comprehension of life than Mr. Evergood enjoys and confess our inability to discover either mystery or poetry in his work. There are many things we don't understand, among them the reason for repeating several peculiarly unpleasant figures in a dozen different works. But Mr. Evergood was born in New York, educated in England, Italy and France and seems to have an intimate acquaintance with the ancients—sultans, centaurs, Omar, Abraham, Isaac and Cain—so many dark things may have been made plain to him. For a man whose soul rises above the things of this world he seems uncommonly interested in the flesh, the mystery of which he may perhaps be seeking to penetrate.

SMALL PAINTINGS HARRY BROWN Babcock Galleries

Two exhibitions, a group of small paintings by Americans and water colors by Harry Brown are now open at the Babcock Galleries. Most of the pictures in the first group are by artists of a generation ago, Blakelock, Duvaneck, Eakins, Homer, La Farge and Inness among them. There is a Davies water color and, by living men, paintings by Demuth, Higgins and Lawson. Very small pictures usually serve chiefly as pleasant reminders of a favorite painter; it is the exceptional one which has great intrinsic merit. In the Babcock group the Blakelocks are characteristic examples and "Golden Afternoon" has, as the title suggests, richly glowing color. The Davies landscape is one of the late Italian series and Lawson's "Misty Day" is a pleasant and typical landscape.

Harry Brown's exhibition suggests recent study in Germany and a devotion to the patchwork school of painting prevalent in Berlin. He paints landscapes and beaches, the latter labeled as from Cape Cod, and other things which revive the old title of "Organization." He uses masses or wiggles of strong color in not too interesting patterns.

SCULPTURES BY DESPIAU FROM THE CROWNIN-SHIELD COLLECTION SCULPTURE BY MESTROVIC SOCIETE DES ARTISANS FRANCAIS FURNITURE BY CARROLL FRENCH

Fifty-Sixth Street Galleries

The Frank Crowninshield collection of sculptures by Despiau, now on view at the Fifty-Sixth Street Galleries, is almost as comprehensive as the Brummer showing of two years ago. Among the twenty-nine portrait heads and small nudes there are a number of things which are to be ranked with Despiau's finest achievements. In addition, there are a few sculptor's drawings that are full of energy and color. Those who unfortunately missed the Brummer exhibition of 1927 should be particularly grateful to Mr. Crowninshield; for others, the present exhibition affords an unusual opportunity to see many things which have never before been on public view in America.

As in the initial Despiau showing, the portrait busts take first rank in

(Continued on page 12)

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EXHIBITIONS IN NEW YORK

(Continued from page 11)

the Crowninshield collection. Fortunately, they are among the modern works of art which require no critical elucidation, which speak with equal eloquence to the man in the street and to the connoisseur. The exquisite animation of surface, the sense of quivering life in Despiau's work, must be apparent to all. In many of the women's portraits especially, one feels as if the eyelids might suddenly quiver, the mobile lips open in speech.

In the current showing one sees again the remarkable bust of Mme. Warroquier, both in the original plaster and the finished bronze; the charming little Jacquot, one of the most subtle of the child portraits, and the bronze of M. Arnaud, equally brilliant in modeling and psychological penetration. Among so much that is fine, it is difficult to single out works of particular distinction but we believe that the "Jeanès" which we reproduce in the current issue of THE ART NEWS and the "Zizou" must be ranked among the masterpieces of Mr. Crowninshield's collection. Scarcely less fine are the "Mlle. Simon" and the strongly modeled "Mme H.", whose rather masculine features are in strong contrast with the more delicate feminine types usually chosen by the artist.

Eight nudes are included in the showing, large and small versions of the "Printemps" and "Nue Allongée" as well as a "Dancer" and a "Diana." The two latter, shown in both a back and a front view, are an interesting illustration of Despiau's concern for the living surface of every inch of his bronzes.

It is perhaps unfortunate that the large exhibition of sculptures by Mestrovic should take place concurrently with the Despiau showing. Although the Slav artist works on a large scale and is tremendously skillful both in the manipulation of his materials and in the production of striking effects, his weaknesses in plastic values, his insensitivity to surface modulations, become almost painfully apparent after the Despias. The large head of Moses is impressive only by virtue of its size, while a figure of the

same subject is blatantly over dramatic in gesture. In several of the large wood panels carved in low relief, decorative stylizations and clever design are almost the only merits. Mestrovic seems most sincere in his portrait bust of Sir John Lavery, where he is content with simple realism. The other things on view are impressive mainly through sheer bulk and weight.

On another floor of the Fifty-Sixth Street Galleries the Société des Artisans Français is holding an exhibition of modern silver, glass and bronze, under the patronage of Mr. Garreau Dombasle, commercial attaché at the French Embassy in Washington. Modernistic furniture by Michael Cuypers and paintings and hangings by Bak and Nura, loaned by the Dudensing Galleries, form a background for the display of the smaller objects. As in many previous showings of modern French objets d'arts, bad and good taste find equal representation. The best things are to be found among the silver of severely simple, rectangular design and among the lighting fixtures and lamps which combine originality with restrained taste. The decorative vases include numerous specimens which appear to have scant reason for existence, along with some handsome crystal vases by Colotte and some interesting products of the Navarre glass works. The weakest feature of the exhibition lies in the small ornaments, figures of birds, animals, etc., many of which are merely cute or disarmingly life like.

Also on view at the Fifty-Sixth Street Galleries are wall decorations and furniture for children, made by Carroll French. The furniture is sturdy in construction, amusing in design and gay in color. The wall panels feature amusing animal designs which are rich in phantasy.

FRENCH WATER COLORS Knoedler Galleries

Knoedler's have hung in their third floor gallery, newly decked with modernistic chairs and print cabinets, a small showing of drawings and water colors by leading French moderns. It is a most congenial group in which almost everything is elegant, deft and vivacious. A Segonzac water color of a church and a gay Dufy of casino and palm trees by a tropical sea are probably the most ambitious items in the showing.

Of the three Picasso drawings, the figure subjects done in 1926 best illus-



EARLY AMERICAN SILVER TANKARD BY SAMUEL VERNON,
NEWPORT, 1683-1737

Included in the sale of the Flayderman collection at the American-Anderson Galleries on January 2nd, 3rd and 4th.

trate his elegant economy of draughtsmanship. Also included in the showing are two other Segonzacs, slight, but of charming quality, river scenes by Signac, some *jeune filles* by Marie Laurencin and a dashing Dufresne that is like a modernistic fairy tale. The drawing of a female nude by Modigliani and a pencil sketch of a seated woman by Matisse are also on view.

HELENE PERDRIAT Chabrun Gallery

A retrospective showing of the works of Helene Perdriat is now being held at the Chabrun Gallery, at 556 Madison Avenue. The exhibition includes almost all of the work of this versatile artist, paintings, prints, etc. Helene Perdriat is represented in museums in this country and has had exhibitions here and abroad.

PAINTINGS SELECTED BY EUGENE SPEICHER Opportunity Gallery

A somewhat puzzling feature of the Opportunity Gallery exhibitions is their similarity of general effect. The current showing, although selected by Eugene Speicher, very much resembles at first glance the previous cullings of unsung talent discovered by Lewis Mumford, Walter Pach, John Sloan et al. A few unfamiliar names appear in the present roster of exhibitors. Among these Frank Callcott does a relatively unacknowledged "Roofs of New York," Dorothy Wilkson water colors of flowers that are clean and well designed and Nora Benjamin two nudes that show some promise.

Notable among work contributed by

the old standbys of the Opportunity Gallery are Ada V. Gabriel's "City Pastoral," Viola B. Wrigley's "Western View," the colorful begonias of Bertram Goodman and Gregorio Prestopino's "Woodstock Church." Influences are most apparent in the Cézannesque still life by Jack Lubin, the nude à la Pascin by Nikolas Salomon and a drawing by Joseph de Martini which essays a few feeble spirals of Matisse-like calligraphy.

LOUISE MALONEY Rehn Galleries

A delicate, almost evanescent bloom envelops the paintings by Louise Maloney, now on view at the Rehn Galleries. But beneath the charming color, substance is too often thin and lacking in integrity. There are a number of portraits in the show, seductively Latin in type, poetically Italian in title. Of these, the most decorative is the "Francesca" lent by the Cleveland Museum of Art. Here, if the figure painting itself is thin, the design as a whole is complete and satisfying.

The absence of substance in Miss Maloney's work is least apparent in the flower compositions, where gay harmonies and deftness of touch somewhat compensate for fragility. Coloristic charm is illustrated most strikingly in a still life of onions, in which silvery tones of pink, lavender and yellow yield the delicate overtones in which the artist delights.

DRAWINGS, PRINTS IN PARIS SALE

PARIS.—At the Hotel Drouot on December 3rd Me. Lair-Dubreuil, assisted by MM. Cailac and Rousseau, completed the sale of prints, water colors and drawings forming the collection of M. Georges Usslaub, of Marseilles. Two drawings by Pillement, arabesques in the Chinese style, forming pendants, brought 5,200 francs; a pen drawing by Michelangelo, studies of different personages, 4,500 francs; an engraving on tinted paper, painted and engraved by A. F. Sargent, "Il est trop tard," 5,600 francs; two original etchings by Rembrandt, one representing Hagar sent away by Abraham, 3,200 francs, the other a mill, 2,900 francs; an original engraving by Ostade of a woman spinning, 2,200 francs; and an engraving comprising views of some of the principal edifices of Paris, by Le Campion, 2,120 francs.

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CHINESE CHIPPENDALE PEMBROKE TABLE WITH
LABEL OF JOHN TOWNSEND

Included in the sale of the Flayderman collection at the American-Anderson Galleries on January 2nd, 3rd and 4th.

Pratt Gives Peruvian Textiles to Metropolitan

By JOSEPH BRECK
In the Bulletin of the Metropolitan
Museum of Art

Important additions to the collection of textiles have been made through generous gifts from George D. Pratt. The accession of twenty-four notable specimens of Peruvian textiles, together with a large feather cloak of the pre-Inca period, is particularly welcome. Not less welcome is the collection of fifty-one Egypto-Arabic textiles with inscriptions of the Xth, XIth, and XIIth centuries, as our collection of Fatimid fabrics has hitherto been very weak in inscribed material. Also from Egypt come two other textiles forming part of Mr. Pratt's gift. One is a small roundel, woven in maroon and beige silk, representing two crowned personages holding branches.



A very quaint and extremely comfortable old ear chair covered with glazed chintz.

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tine, of the VIth century. The other gift, a small tapestry square representing two figures gathering grapes, is Coptic of about the IIIrd or IVth century.

The Peruvian textiles and the two fragments just mentioned are exhibited this month in the Room of Recent Accessions. It will be several months, however, before we are able to exhibit the Egypto-Arabic textiles, as the work of mounting these delicate fabrics cannot be undertaken hurriedly. When ready for exhibition, they will be the subject of a special article in the *Bulletin*.

For a brief account of the history and characteristics of Peruvian textiles, the reader is referred to an article that appeared in the *Bulletin* for January, 1929, in connection with the opening of an exhibition in Gallery H 15 of Peruvian textiles in our collection. The new accessions include a fine tapestry-woven poncho of the pre-Inca period of the coast, and several complete head-bands and girdles, together with many fragmentary pieces. Reference has already been made to the feather cloak. The most modern fabrics in the collection are hardly later than the XIVth or XVth century; others go back to an indefinite period at the beginning of our era. Of especial interest because of their rarity are several specimens of the severely designed tapestry weaves in the Tiahuanaco style. Three crocheted bands may be dated before A. D. 200 by comparison with other specimens of proto-Nasca culture. The finest of these bands is composed of a repeated motive representing a humming bird sucking a flower. The motives are crocheted in a wide gamut of colors—light and dark blue, violet, light and



TWO OF A SET OF NINE CARVED MAHOGANY CHAIRS
ATTRIBUTED TO DUNCAN PHYFE

Included in the sale of the Flayderman collection at the American-Anderson Galleries on January 2nd, 3rd and 4th.

dark red, yellow, light and dark green, is composed of stepped motives. With the additional pieces given by Mr. Pratt, our collection of Peruvian textiles is now one of quite unusual interest.

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Vol. XXVIII Dec. 21, 1929 No. 12

THE AMERICAN SHOW

Second thoughts may be better or worse than first but the problems presented by the exhibition of contemporary American painting at the Museum of Modern Art are too serious to be dismissed casually.

In our notice of the exhibition published last week complaint was made of a lack of coherence in the show; the elements appeared to be too diversified and antagonistic; the attempt to include all types seemed to result in a confusion which did justice to none. We still believe the charge justified but in the disappointment over the choice of painters and the selection of pictures we failed to note one common quality. The depression which the exhibition causes arises from the whole rather than from the mixture. Almost without exception the paintings are deadly serious and labored. The academicians, the quasi-academicians and the moderns all seem bent on proving the awful solemnity of art. They find America a dull place and paint it so or else they feel a crushing burden of responsibility and bend their backs to loads beyond their strength. In either case the results are painful and if we were to believe, as we do not, that the exhibition truly represents contemporary art in America we should be thankful to the Museum for having begun the weaving of a shroud.

The accusation of a devotion to a cult of the ugly, frequently brought against the modern painters might almost be justified here. Ugliness for its own sake or for the sake of the feeling of superiority which its portrayal affords may have been chosen deliberately as the motive for some of these pictures. It is so much easier for a man of little taste to be supercilious about the horrors of the General Grant period than to appreciate beauty, ancient or modern. But the trouble seems more deeply rooted than that and one is forced to believe that many of the painters represented



"ROSES"

Loaned by Mr. and Mrs. Carroll Carrstairs to the exhibition of flower and still life paintings by Modern French at the Reinhardt Galleries.

By DERAIN

here are, in spite of their modernistic mannerisms, gentle mid-Victorians at heart who would be most happy in the dark red plush and walnut parlors of a generation ago. They have substituted muddy color for the brown sauce of the old academy and imitate the archaic instead of the classic but the gain is doubtful.

Naturally all of this applies only to American art as represented, or misrepresented, in the Modern Museum show and the criticism is probably more just of the pictures selected for this exhibition than of their painters' best work. Nor do all of the pictures belong to the mud pie school of painting. There are a few bright spots and some pallid decorations but the commentary which the exhibition makes upon American art is nevertheless gloomy and depressing. We do not believe the commentary fair. Dull solemnity, clumsy satire and stupid protestation are not the dominant characteristics of American painting.

We suspect that this time the Museum rather than American art is the laboring mountain.

OBITUARY

HELENA W. MILLER

Helena W. Miller, of New York and Diamond Point on Lake George, died at the Tenth Street Studios on De-

cember 3rd. She was a graduate of the schools of the National Academy of Design and of the Art League and an exhibitor of portraiture at an early period of her career.

Miss Miller was a member of the National Association of Women Painters and Sculptors and of the Catharine Lorillard Wolfe Art Club. Recently, as an exhibitor and prize winner, she was most successful as a painter of flower subjects, her firm and delicately rendered compositions being much sought after. The magnetism and charm of the artist's personality as well as her talent cause her to be mourned by a large circle of admirers and friends.

ESTHER M. GROOME

Miss Esther M. Groome, widely known in the art world, died on November 28th at the Young Friends' Association, Philadelphia, after a brief illness. Miss Groome was an artist of considerable ability and exhibited in the current exhibitions. She was a member of the Fellowship of the Pennsylvania Academy of the Fine Arts, the Philadelphia Art Alliance and the North Shore Art Association. For many years she was head of the Art Department of the State Normal School, West Chester, Pennsylvania.

Miss Groome was not only a most inspiring teacher, she was also a pioneer in bringing exhibitions of a high class to the smaller towns. Her un-

tiring enthusiasm made it possible to get pictures from distinguished artists. She was able to arouse community interest and many artists are indebted to her for introducing their pictures to new audiences.

Since retiring some years ago she has made her home in Carlisle, Pennsylvania, continuing her active service by supervising exhibitions in Philadelphia, New York and at the North Shore Art Association, Gloucester, Massachusetts.

BOOKS

CHINA AND JAPAN IN
OUR MUSEUMS

By Benjamin March

Published by American Council,
Institute of Pacific Relations,
New York. Price, \$1.50

Benjamin March, Curator of Asiatic Art at the Detroit Institute of Arts, compiled this preliminary report on China and Japan in our Museums especially for the Third General Session of the Institute of Pacific Relations, held at Kyoto, Japan, on October 28th to November 9th, 1929. The work was undertaken at the suggestion of Frederick P. Keppel, President of the Carnegie Corporation of New York, and a member of the American Council of the Institute. Mr. March is at present at work on a more com-

plete survey of this field which will appear at a later date. The present volume is the second of a series of studies on Far Eastern art available for study in this country which is being issued by the Council.

As the author states in the first chapter, the short space of one month having been allowed him for the preparation of the survey, he was unable to make it in any sense exhaustive and many of the facts had to be collected by correspondence with the various museums. However, these facts have been supplemented from the author's previous store of knowledge, through visits to some of the important collections, and by other authorities, so that the resulting work should be decidedly helpful to students in this field.

Reports from forty-three American museums are included, which give, in most cases, the number of Chinese and Japanese items in the individual collections and the specialty or specialties of the department. Although there are chapters on history, international relations, library resources and industrial design, the greater part of the book is taken up with these reports on individual museums, among which the Boston Museum of Fine Arts is first in importance with New York, Washington, Philadelphia and Chicago also ranking high. The collections which best illustrate the development of Chinese culture were formed by Doctor Laufer for the American Museum of Natural History in New York and the Field Museum in Chicago.

As to the distribution of the collections Mr. March states that four straight lines drawn on the map between Boston, Minneapolis, St. Louis and Washington bound an area which, though small, includes practically all of the collections of outstanding significance on this continent. But the unique collection of mortuary clay figures in the museum in Toronto should also be added to provide adequate material for a thorough study of Chinese art.

The Appendix includes a list of active professional curators of Chinese and Japanese art in American museums and fourteen plates in black and white of representative examples of these arts in American museum collections.

BARBIZON HOUSE 1929

London: D. Croal Thomson,
Lockett Thomson

As in other years the *Barbizon House Record* reproduces and describes about forty of the finest pictures sold by that house during the past year. In addition to the introduction by D. Croal Thomson there is an essay on connoisseurship, "The Questions—and the Quest," by D. M. Konstam, K. C. But the pictures are the real "meat" of the *Record*. The introduction states that the paintings and drawings of Mr. Wilson Steer have been the most in demand among the works of living artists, while others in much favor were Sir D. Y. Cameron, W. R. Sickert and Augustus John. Hogarth, Hopper and Raeburn have been the most sought after among the Old Masters, with Gainsborough, Allan Ramsay, Thomas Hudson and John Opie close behind. And, it is stated, the number of works could have been doubled without lowering the standard of the inclusions. Also some important works could not be published for various personal reasons.

A list of the paintings reproduced and described in the *Record* follows:

Hogarth, William. "David Garrick in the Green Room."
Hopper, John. "Lady Charlotte Campbell."

(Continued on page 15)

Saturday, December 21, 1929

The Art News

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BOOKS

(Continued from page 14)

Raeburn, Sir Henry. "Dr. James Hamilton" and "The Wife of the Rev. John Erskine, D.D."

Gainsborough, Thomas. "Mrs. Davenport."

Ople, John. "Mrs. Hillier of Stoke Park."

Hudson, Thomas. "Miss Mary Monypenny."

Ramsay, Allan. "Lady Mary Carnegie."

Bonington, Richard Parkes. "Heath Scene."

De Keyser, Thomas. "Two Sportsmen."

Van Scovel, Jan. "Judith with the Head of Holofernes."

Soest, Gerard. "The Hon'ble Anchitell Grey."

Van Ravesteyn, Jan. "Portrait of a Lady."

Bellotto, Bernardo. "Piazza del Popolo—Rome."

Memling, Triptych: "The Virgin and Child in a Church with Attendant Angels Making Music."

Burne-Jones, Sir Edward. "Music."

Stevens, Alfred. "L'Attente."

Corot, J. B. C. "Bordes boises d'un marais."

Boudin, Eugene. "Plage de Deauville."

Daubigny, Charles Francois. "The Rising Moon."

Henner, J. J. "A Sleeping Nymph."

Bosboom, Johannes. "Interior of a Church."

Maris, James. "Dordrecht."

Maris, Matthew. "The Squirrels" and "Barbe Swan."

Israels, Josef. "The Young Housewife."

Steer, P. Wilson. "Bridgnorth" and "Mrs. Cyprian Williams and Children."

Brangwyn, Frank. "The Bridge, Subiano."

Sargent, John S. "Fountain in the Hospital at Granada."

Cameron, D. Y. "The Wilds of Lochaber" and "Dayspring in Lorne."

Hutchison, R. Gemmill. "Chocolates."

Clausen, George. "A Cottage Girl."

Hamilton, Whitelaw. "Ravenstondale."

Reid, George. "Norham Castle."

Nicholls, Bertram. "Croesir," "Sirmeone—Garda."

Sickert, W. R. "Princess Pauline" at the Old Bedford Music Hall" and "That Old-fashioned Mother o' Mine."

John, Augustus. "David, Son of the Artist."

MUSEUMS IN SOUTH AMERICA

By Laurence Vail Coleman
Published by The American Association of Museums, - Washington, D. C.

Four months of travel and study by Laurence Vail Coleman, Director of the American Association of Museums, made possible the publication of this book. The author spent the time in Argentina, Bolivia, Brazil, Chile, Ecuador, Paraguay, Peru and Uruguay making long stops in fifteen cities, seven of them national capitals. Information was secured by inquiry from Venezuela and Colombia, which could not be visited. Mr. Coleman set out in response to the suggestion of the Committee on Pan American Cooperation of The American Association of Museums, of which committee Mr. Clark Wissler of New York is chairman. Funds for the undertaking were provided by the Carnegie Endowment for International Peace. The purpose was to establish contact with museums in South America on behalf of museums in the United States.

Mr. Coleman has listed 14 cities in Brazil, 12 in Argentina, 5 in Chile, 4 in Peru, 3 in Venezuela, 2 in Ecuador and one each in Colombia, Paraguay and Uruguay. For each city is given the population, the names of the museums, botanical gardens, etc., their addresses and some note on the contents if sufficiently important. There are a number of illustrations of interiors and exteriors. The Appendix contains lists of all museums of art, museums of history, museums of natural history, museums of archaeology or ethnology, museums of commerce or agriculture, botanical gardens, zoological gardens, and aquariums. There is also a list of National museums and one of provincial or state museums.

The introduction includes a summary of the facts collected by the author, of considerable reference value to all who are interested in this field, which has never before been thus comprehensively treated. Mr. Coleman concludes:

"A wave of interest in museums is sweeping over the whole world, leav-

**LITHOGRAPHS IN
N. Y. LIBRARY SHOW**

There is "painter" lithography as there is "painter" etching, or "original" etching as it is usually called. Artists have availed themselves of the varied possibilities of the process with its ready response to their intention and touch. The result is a record of rich achievement. Portraiture is a specialty in which lithography has been employed with various degrees of artistry and craftsmanship. Some idea of its possible variety is given by the exhibition of portraits in lithography now on view in the Public Library (Room 321) and to be seen there until the beginning of April.

From the earliest attempts, of a colorless gray, the art was soon developed into a richer effect of tone and color suggestion. That development took place at the same time as the adoption of the commercial mannerism of gray washes and formally criss-crossed lines. What could be done with lithography when it was not hampered by technical niggling may be seen by tracing the different expression given to it by artists in France, Isabey, Daumier, Deveria, Carrière, Fantin-Latour, bring before us notable examples with differences of viewpoint, of artistic language. Similarly, in England there are Legros and Rothenstein; in Germany and Austria, Hanftaengel, Krueger, Menzel; in Holland, Veth; among American artists, Whistler, Weir, Bellows, Sterner.

And moreover portraits of unnamed persons claim admission to such an exhibition—figure pieces as they are generally called. In such a drawing as "Robe d'Organdie" by Matisse or "The Billiard Player" by Bellows, the very informality of the presentation adds its note of spontaneity. After all, it is a portrait whether it represents Victor Hugo or some less known or unknown person, such as a working woman by Käthe Kollwitz. Always it offers the study of character.

The tender bloom of the crayon in the Tennyson of Legros, the direct and vigorous crayoning of Gavarni's Musset, the amorphous evocation of Carrière's Goncourt, the precise exactitude of Veth's Menzel, the light indication of Whistler's Mallarmé and the richness of the family group by Bellows—these may serve to emphasize the possibilities of the medium. Or, better yet, the visitor to the exhibition will make his own selections to illustrate this point. If the specialty of portraiture, done in only one of the processes covered by the general term "prints", can be illustrated with a diversity that avoids monotony in its exhibition, it may perhaps be agreed that lithographs might well figure in art galleries more often than they do.

ing in its path new buildings and increased support. . . . In the Republics of South America its influence is felt, and alluring vistas of the future are thus opened for a hundred institutions."

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Flayderman Furniture to Be Sold At American-Anderson Galleries

(Continued from page 3)

guished figures in the history of Rhode Island. The piece has descended directly through the Bowen family.

Among the pieces most important from the point of view of historic association are a carved maple armchair, owned by Governor John Hancock and used by him at his inauguration as first Governor of the state of Massachusetts, and a fine Hepplewhite sideboard owned by Governor Josiah Bartlett of New Hampshire. A group of heirlooms comprising a sideboard, a pair of knife boxes, two portraits by Joseph Blackburn, a set of nine Duncan Phyfe shield back chairs and a finely carved Chippendale chair recalls

the close personal friendship and colorful history of two noted characters of the pre-Revolutionary period, Sir William Johnson, active in the French and Indian Wars, and Daniel Campbell, wealthy citizen of Schenectady. The collection features many fine highboys, secretaries and chests-on-chests. Among the New England specimens in this group are a finely proportioned highboy of about 1720, of veneered and carefully matched feathered walnut, which is claimed to be in absolutely original condition and complete even to the brasses. An interesting type of simpler New England cabinetwork is represented by a walnut chest-on-chest, dating from about 1760, with square bracket legs, bonnet-top



HEPPEWHITE MAHOGANY SIDEBOARD WITH
LABEL OF BENJAMIN FROTHINGHAM

Included in the sale of the Flayderman collection at the American-Anderson Galleries on January 2nd, 3rd and 4th.



CHIPPENDALE GRANDFATHER
CLOCK BY JONATHAN GOS-
TELOWE OR BENJAMIN
RANDOLPH

Included in the sale of the Flayderman collection at the American-Anderson Galleries on January 2nd, 3rd and 4th.



QUEEN ANNE SHELL-CARVED HIGHBOY,
NEW ENGLAND, CIRCA 1730

Included in the sale of the Flayderman collection at the American-Anderson Galleries on January 2nd, 3rd and 4th.

Daniel Sanders of Sturbridge, Massachusetts, which has a double-post head-board.

Of the greatest rarity in the large group of chairs are a set of six in walnut, made by John Townsend of Newport, about 1730, and acquired from the descendants of the original owner in Warren, Rhode Island. A matching Newport wing chair, by the same maker and of the same date, should make this group an object of intense interest for early American enthusiasts. Several unusual Brewster and Carver chairs, dating from about 1670, are excellent examples of the earlier and less sophisticated period of American craftsmanship. A Chippendale carved mahogany side chair, attributed to James Gilligham, illustrates the highest type of furniture produced in Philadelphia about 1760. In addition to the Hancock

inauguration chair two other specimens have a notable pedigree. One is the carved high back chair, originally owned by Sir William and Lady Pepperell of Kittery, Maine, whose husband was acting governor of the Massachusetts Colony between 1756-8. The other is a mahogany armchair of bergere type, from the collection of Judge John Cushing of Boston, which was part of the original furnishings of the old Boston State House.

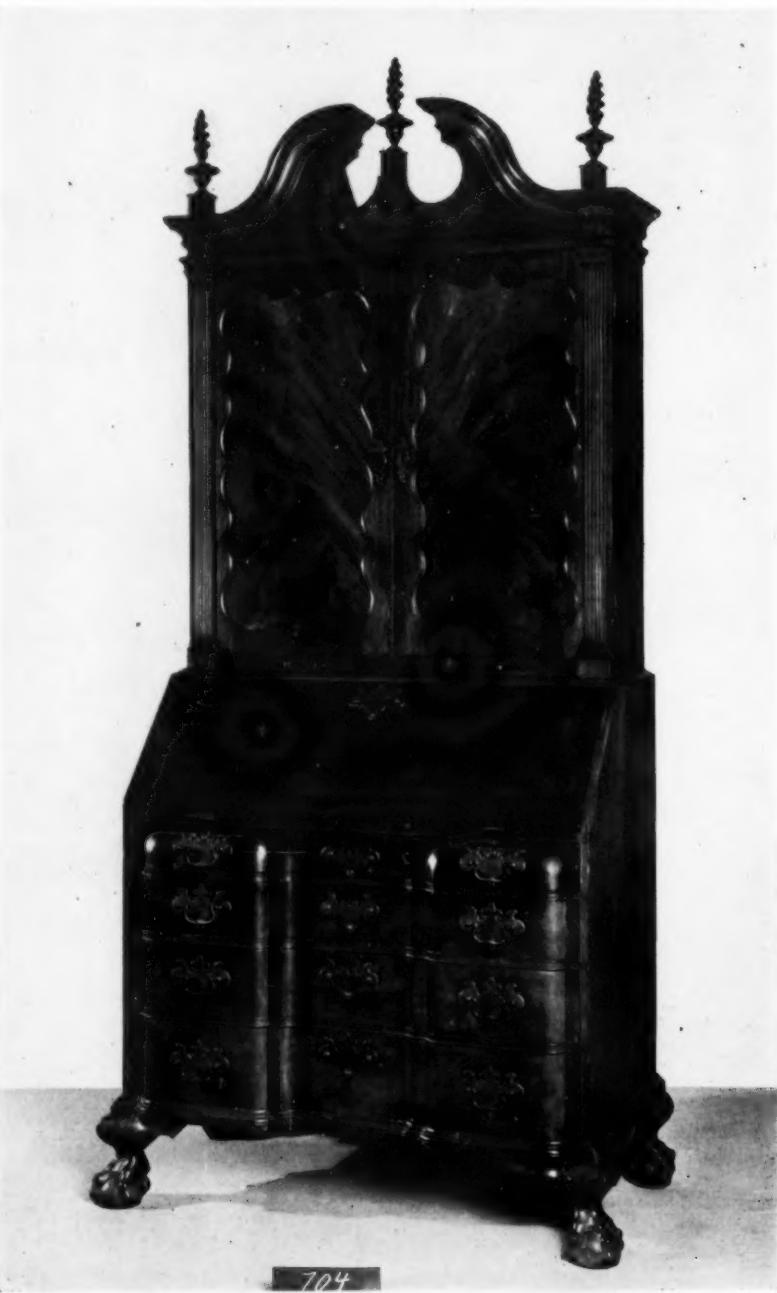
Although the late Mr. Flayderman was primarily interested in the later types of American furniture, notable for their refinement of workmanship, there are included in the sale three very interesting early chests. The finest is a paneled Connecticut specimen, circa 1675, carved with sunflowers and tulips, enhanced by rich polychromy; the second, which dates between 1660 and

(Continued on page 18)



CHIPPENDALE CARVED MAHOGANY TEA TABLE MADE BY
JOHN GODDARD FOR JABEZ BROWN

Included in the sale of the Flayderman collection at the American-Anderson Galleries on January 2nd, 3rd and 4th.



MAHOGANY BLOCK FRONT SECRETARY CABINET,
NEW ENGLAND, CIRCA 1770

Included in the sale of the Flayderman collection at the American-Anderson Galleries on January 2nd, 3rd and 4th.

THE HEIRLOOMS OF POSTERITY

By R. W. SYMONDS

This is the second of a series of articles about furniture by Mr. Symonds. The next will appear in an early issue.

When the purchasing power of the public has been curtailed by a financial depression such as that caused by the recent Wall Street crisis, one of the immediate results is a temporary lull in the sale of so-called luxuries. The business mind places old masters, antique furniture, old silver and all objects of art, considered as such, in this category. Is it quite correct, however, to regard antique works of art as luxuries? Something that is unique because it is unreproducible and of which there is only a limited number in existence, something that, owing to its design and quality of craftsmanship or to its technique and coloring, can definitely be said to be an article of high artistic value cannot with any justification be termed a luxury.

A luxury can be defined as an article that can be dispensed with in that it does not fill a need according to a strict interpretation of the economic laws. A fur coat costing 1,000 guineas is no better from a utilitarian point of view than one made of leather and fleece costing £10. This definition cannot be applied to a work of art. The utilitarian purpose of a work of art is to record for posterity the aesthetic conception and performance of a past artist or period and to be a permanent source of education open to present and future artists and craftsmen. An oil painting, for example, by Leonardo da Vinci, cannot be considered merely as an object with which to cover a blank wall space. The consummate technique of Leonardo da Vinci has been and still is of immeasurable significance to tens of thousands of human beings. The Mona Lisa throughout its long existence has been a source of pleasure, admiration and wonder to many generations of artists and art lovers of all types and nationalities and will continue to be so. The same line of argument is applicable to a Chippendale chair. It should not be regarded as something more than ordinarily handsome to sit upon, but

as an object to be valued for its own intrinsic merits and aesthetic qualities. All objects, whether they be pictures, porcelain, bronzes or furniture representative of the artistic expression of a bygone age and possessing an artistic significance, should be treasured and valued not only because of the essential meaning that they have for the present generation but for what it is in their power to convey to posterity.

We of this generation should be considered the guardians and not the owners of these heirlooms of posterity, which, if they are to reap their full value, should be national possessions and not the private property of the individual. In order to realize that this point of view is being recognized today it is only necessary to watch the new museums springing up in America, endowed through the generosity of private owners with capital funds to enable them to purchase works of art; and to realize the widespread and general interest that is being taken, in the United States, by those artistically enlightened people who endeavor to preserve everything that is worthy of preservation for the benefit of future generations.

This patriotic movement has been growing apace and it is not too much to predict that within twenty-five years the national museums of America will own a very large percentage of the works of art of the European races of past ages. In England there is no movement of this description for the acquisition of objects for the national collections. Though this does not constitute a slur on the English citizen—since it is entirely due to the heavy taxation prevailing in this country—it is nevertheless a lamentable fact. Of course the museums of Europe possess a very large quantity of works of art. There is a still larger quantity outside the museums either privately owned or in the open market, which latter could be bought today and held in trust by the private individual.

This statement applies not only to pictures, but to tapestries, porcelain, furniture, armor, in fact to every branch of the fine and applied arts. It is especially true of furniture because the museums, up to the last two



WALNUT CHAIR

Once owned by Dr. Samuel Johnson. In the possession of Messrs. Edwards and Sons.

CIRCA 1700

INCUNABULUM OF 1466 DISAPPEARS

ROME.—The discovery has just been made that an incunabulum of great value has disappeared from the Library of the Sciences at Leningrad. This treasure was printed at Magonza in 1466 and contained some works of Cicero in Latin. It now appears that it has been missing since 1917. K. R. S.



RICHLY CARVED WALNUT TABLE

The only known example of this type. In the possession of the Spanish Art Gallery.



GILT GESSO TABLE

One of a pair in the possession of Messrs. M. Harris & Son.



OAK GOTHIc SCREEN

In the possession of Messrs. Acton Surgey.

PEYTON-JONES HAS LONDON GALLERY

LONDON.—Mr. Peyton-Jones, a newcomer to the London art world, has already established himself as an art agent whose activities entitle him to the consideration of collectors appreciative of assistance in securing contact with works of unquestionable provenance. Owing to certain private connections, Mr. Peyton-Jones is in touch with some of the most important families in England, whose ancestors have been eminent collectors for many generations, and whose treasures might never come into the market except through such an agency.

Already a number of famous canvases and some rare pieces of period furniture have passed through his hands and through the doors of the private house at 78 Park Street, Grosvenor Square, which he makes his London headquarters. Here the connoisseur may be sure of finding works that have never before appeared outside the walls for the adornment of which they were long ago purchased.

L. G.-S.

or three years, have not considered furniture of so much importance as an object that can be definitely classed as the work of an individual artist. Furniture is the product of a craft and not the work of an individual. In recent years, however, the importance of furniture has begun to be realized. Its importance lies mainly in its design.

Good design is a national asset to a country since the cultivation of it means well designed buildings, taste for interior decoration and good design for the furniture and appurtenances of every day life. Fill the museums with furniture and household objects of good design and then the modern designer and craftsman will have the means to cultivate and educate his eye, thereby assisting him in his craft for the benefit and artistic well-being of the nation. The custody of a masterpiece, whether it is that of a XVth century Italian painter or of an XVIIIth century English cabinet-maker, is not an empty heritage. Such a possession can be compared to an investment which is ever increasing in value since, no matter whether individuals grow rich or poor, there will always remain appreciation of lovely things.

XVth CENTURY

Metcalfe Collection of Prayer Rugs Shown at the Brooklyn Museum

A valuable collection of nearly one hundred choice specimens of Near Eastern rugs from the collection of Mr. Ernest G. Metcalfe, lawyer of 33 Rector Street, New York City, was put in view at the Brooklyn Museum on December 9th. The opening was signalized by a private view consisting of a reception and tea for the Trustees, members of the Museum, Junior League and friends of Mr. and Mrs. Ernest G. Metcalfe. The exhibition is on view in a special gallery on the third floor of the Museum and will be shown for a month.

Practically every kind of oriental rug with the exception of Chinese is shown in the exhibition. This includes Turkish, Egyptian, Transylvanian, Persian, Caucasian, Kurdish, Trans-Caspian, Turkoman, Samarkand and Indian. Mr. Metcalfe's purpose in displaying this exhibition is to give the public an opportunity to see how fine genuine Near Eastern rugs can be and he brings out the fact in his catalogue that they can be obtained for prices not far from the cost of elaborate contemporary reproductions. The principal difference between old and modern rugs is that the old ones are colored with vegetable dyes which accounts for their present brilliance, whereas the new aniline dyes have not stood up under present-day usage.

Two examples of fragments of rugs are shown in the exhibition and mark a discovery made by Mr. Metcalfe. On one of his trips to the Near East he made it a point to visit several members of a family and get together pieces in their possession which, when matched up, made a complete rug. The reason for the separation was discovered to be that when the head of the family went to Mecca and returned with the rug which he took with him on the trip he divided it up between the members of his family. This fact Mr. Metcalfe claims to be a discovery of his own as he has never run across the mention of it in any books on rugs.

There are six particularly important rugs. One is a Ladik XVIIIth century piece and represents the zenith of Turkish rug achievement. Examples of this kind in existence can be numbered on the fingers of one hand. This rug bears all of the fine qualities necessary for a superlative prayer rug. Next is a XVth century Egyptian rug, usually known as a Damascus piece. It is extremely rare and unique in design. The third is a Persian rug known as a Feraghan, definitely dated 1723. It is a perfect example of the Sennah weave

and is unique among prayer rugs. Two other rugs which can be considered as a pair are a Kazak and a Georgian of the XVIIth century, remarkable for their exquisite colors. Probably the most monumental piece in the collection is the Caucasian rug known as a Kuba of the XVIth century and an interesting example of the so-called "Dragon and Phoenix" design usually, but incorrectly, known as Armenian. The Mongolian motif in this rug appears in this singular treatment only in examples which are recognized among the rarest and most desirable in the world.

Through his art courses at Pratt Institute while a boy Mr. Metcalfe became interested in color and design and was soon attracted to oriental rugs, which offered great possibilities of study. He carried on this interest through his university career at Harvard, where he went into the subject further. Since then he has made six trips to the Near East to find rare specimens. The longest of these trips was the most recent when he stayed six months. He has gathered together one of the finest collections of oriental rugs in this country and specializes in prayer rugs. From this standpoint his collection is unsurpassed by that of any single collector in the country.

HOBSON BUYS MING RARITIES

LONDON.—Ten rare pieces of Ming porcelain, four of which are types unknown in England, have been bought for the British Museum by Mr. R. L.

FRENCH PORCELAIN IN PARIS SHOW

PARIS.—The recently opened exhibition of French porcelain at the Musée des Arts Décoratifs is a great success, according to the Paris *Daily Mail*. So many treasures of this kind have never before been brought together. A visit to this exhibition should prove to be nothing less than a lesson in the history of French porcelain from the earliest times to the present day. It is noteworthy that the Limoges manufacturers have recovered their activity of former times, and are meeting the requirements of modern taste.

Almost on the same day, several new rooms at the Louvre were opened. These rooms, which are on the first floor, will be called "Salles de la Colonnade," opposite Saint-Germain-l'Auxerrois, just before the

Hobson, of the Department of Ceramics at the Museum, who is now in China, says the British United Press from Pekin.

Mr. Hobson is one of the greatest authorities on Chinese porcelain, and his book on the subject is regarded as a standard work. This, however, is the first occasion he has ever actually visited China. He will go to Japan at the invitation of the Japanese Universities.

Egyptian section. In this part of the building was a large throne-room, which has been divided horizontally, thus providing rooms for modern paintings above, and others (those just opened) below.

They contain articles already belonging to the Louvre, such as Renaissance bronzes, and others derived from the Martin Le Roy bequest. Attention will be attracted by a set of tapestries, "The Chasses de Maximilien," twelve very fine and celebrated pieces (of which Chantilly also has a set), executed at Brussels in 1530 from designs by Van Orley.

These tapestries were made for Marguerite of Austria, Regent of the Low Countries. They were copied by the Gobelins manufactory in 1689 and are among the finest examples of their kind.

Also on view is a small piece of Flemish tapestry dating from 1485, "La Vierge Glorieuse" (Davillier bequest) which has retained its freshness wonderfully, an "Adoration of Magi" from the Rochefort legacy and a Saint Luke painting the Virgin's portrait from the Leroux collection. Armor and arms of this period and Renaissance bronzes, are admirably displayed in the adjoining room. In the third new room, adjoining the school of Egyptian antiquities, are two large glass cases containing some of the finest bronzes by the great animal sculptor Barye. This is the most complete collection of this master's works that the writer knows of. He is represented by examples which are perfect in execution and patine.

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NEW YORK: 559 FIFTH AVENUE
PARIS

Flayderman
Furniture in
January Sale

(Continued from page 16)

1680 and is decorated with geometrical panels, comes from the distinguished Choate family of Massachusetts; while the third, bearing a foliated design, is similar to specimens in the Bolles collection at the Metropolitan and to a piece in the Wadsworth Atheneum.

A number of rare mirrors further enhance the collection. Among these are a Queen Anne parcel-gilded and engraved specimen, illustrated in the Nutting publication; a Heppelwhite carved and gilded "filigree" mirror, a Constitution mirror with a sworn affidavit stating that it originally belonged to Aaron Burr and two Sheraton examples, one with the label of Kidder and Carter of Charlestown, the other with the label of Cermenati and Bernarda of Salem. Another fine Sheraton specimen, which was exhibited at the Boston Antique Exposition in 1929, bears the label of Peter Grinnell and Son of Providence, Rhode Island.

Early American silver of any importance rarely appears on the auction market, and the specimens included in the Flayderman collection should therefore arouse great interest. Perhaps the finest of the early tankards is a specimen by Samuel Vernon of Newport (1683-1735), which was once the property of Colonel Joseph Noyes of Revolutionary fame. Another great rarity in the silver group is the porringer of the first grand-daughter of John and Priscilla Alden, Elizabeth Bass, bearing her initials, "E. B." This piece was made by Rufus Greene of Boston, who worked between 1707 and 1777. An early silver punch strainer, dating from 1765, is one of the two double-handled strainers of this type noted in Bigelow's *Historic Silver of the Colonies*. It bears the inscription, "Jabez Bowen, Providence, January, 1765."

Probably the most important of the few Americana included in the sale is the anvil used by Paul Revere in his silversmith work. This item is accompanied by the receipt for this purchase and an affidavit of original ownership. A leather traveling trunk, circa 1820, formerly the property of Deborah Revere, was purchased from a descendant of the family.

A representative selection of early American decorative arts and objects of household use round out the collection. The group of early American glass features some good Steigel and Sandwich specimens; old pewter, hooked rugs and antique andirons are also found in characteristic examples of different periods.

Metropolitan Buys
XVIII Century Gobelin Tapestry Portrait

By JOSEPH BRECK

In the Bulletin of the Metropolitan Museum of Art

An unusual French tapestry of the early XVIIIth century, purchased last summer, is shown this month in the Room of Recent Accessions. Woven at the Manufactory of the Gobelins, it bears the date 1725, and the name of Jean-Jacques Jans, entrepreneur from 1723 to 1731 of the first high-loom atelier. The inscription, woven in the lower right-hand corner of the tapestry, reads: *Jans fecit anno 1725*.

The tapestry, which measures 3 feet 2 inches in height by 2 feet 6½ inches in width, represents a beautiful young woman, holding a mask in one hand and gesticulating with the other. She wears a black dress of which the somber color is relieved by puffs of deep rose on the sleeves and by the white and scarlet feathers of the headdress. Her hair is purest gold, gleaming pale yellow in the lights. The color is echoed in the background, which shades from brown to gold. With such hair—and the complexion that goes with it—what woman would fear black!

Evidently not our sprightly blonde, who is, according to a tradition in the family of the former owners of the tapestry, a celebrated actress of the Comédie Française, Charlotte Desmares. That the portrait does represent an actress is suggested by the prominence given to the mask, the familiar attribute of Thalia, the genial Muse who presides over comedy and joyous festivities. It was as Thalia that Coypel painted Mlle. Desmares



"MRS. ANDERSON OF INCHYRA, NEE MARY MITCHELSON"
By SIR HENRY RAEURN

*From the recent exhibition of XVIIIth century English pictures
 at the French Gallery (Wallis and Son), London.*

(engraved by Lepicié in 1733) some years after the date on our tapestry; but here the artist has combined a dagger with the mask in tribute to the actress' versatile talents. Despite a buxomness that may explain the favorites' early retirement from the stage (when she was only thirty-eight), the Coypel portrait tends to support the traditional identification of the tapestry, which is one of a pair representing the same personage in different guises.

Christine Antoinette Charlotte Desmares was born in 1682 at Copenhagen and died in 1753 at Saint-Germain-en-Laye. Her parents were both players, and, at the time of her birth, formed part of the company of French comedians at the Danish court. Her father was so much appreciated by the king and queen that they stood as sponsors for his infant daughter on the occasion of her baptism. Charlotte made her

first appearance on the stage at the age of eight. This was at the Comédie Française in Paris, where she was soon to enter upon a brilliant career which terminated with her voluntary retirement in 1721. Vivacious, intelligent, thoroughly versed in her art, she was highly esteemed.

Small tapestries such as our new accession, copied from portrait paintings and other pictures, were occasionally produced at the Gobelins', during the XVIIIth century, but were not listed in the official records of the manufactory. They were, so to speak, the spare-time ventures of the *entrepreneurs*. Such small tapestries might serve as gifts to influential patrons, or, if offered for sale, would find a ready market because of their convenient size and relative inexpensiveness when compared with the cost of the large tapestry hangings that constituted the principal output of the factory.

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**"LANDSCAPE"**

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By ANNA NEAGOE

**ORR ETCHINGS
GIFT TO BUFFALO**

BUFFALO.—The Buffalo Fine Arts Academy has received a handsome gift from the Yale University Press of fourteen etchings by Louis Orr as a memorial to Ganson Goodyear Depew. The series is known as "Ports of America" and portrays the harbor scenes of the Atlantic, Gulf and Pacific ports as well as those of the Great Lakes. The cities represented are San Francisco and Seattle in the West, Savannah and New Orleans in the South, New York, Boston and Philadelphia, and the Lake ports of Chicago, Cleveland, Buffalo and Duluth. Of this set Royal Cor-

tissoz, well known New York art critic, said:

"The artist, said Whistler, is known by what he omits. We recall the axiom in turning over the fourteen etchings of 'Ports of America,' which Mr. Louis Orr has made and the Yale University Press has published. In every instance the artist must have encountered motives that positively forced themselves upon him, overcrowding his pictorial sense. With delightful discretion he seems in each case to have hit upon precisely the one which would not only commemorate the port but contribute to the making of a work of art. It would have been so easy to have fallen into too emphatic a vein, to have pressed the note of picturesqueness too hard. Instead Mr. Orr has

worked in the spirit of true simplicity and has put forth fourteen portraits of places which are also of decided interest considered purely as etchings.

"It had seemed impossible to find a new arrangement of our skyscrapers to lift above the waters of North River, but Mr. Orr's 'New York' has a certain engaging freshness. In 'Boston' he re-fuses ships and architecture in a fascinating pattern. The 'Philadelphia' is fairly surprising. It brings the Camden bridge into the foreground and makes it, in fact, the main motive. 'Hampton Roads' is another instance of thoughtful concentration upon the essence of the scene. There is no port visible in any land-enframed sense of the term. The print is a picture of battleships at anchor. 'Savannah' subordinates shipping to the old tenements that line the waterfront. 'New Orleans' is an affair of cotton barges loading. In the 'Chicago' the skyscraper reappears, and in 'Cleveland' the prevailing theme is once more a bridge, as it is in the 'Duluth.' Great granaries loom in the 'Buffalo,' and ships, quite properly, fill the space in the 'San Francisco' and 'Seattle' compositions. We are impressed anew on studying the 'San Francisco' by the artist's good sense. He must have been tempted by the romantic beauty of the bay. But he recognized in the clustered sailing vessels the true spirit of the port.

"That is what he has endeavored to do throughout the series—to be not only pictorial but interpretative, and he has used not only feeling but skill in making his various studies. His line is not, perhaps, the most supple in the world, but it is firm, delicate and expressive. We appreciate especially the sincerity with which it has been employed. Nowhere in modern art is there more of misguided virtuosity than in the field of etching. Mr. Orr has been content to make straightforward, veracious pictures of his different scenes, and his plates have, among other things, a quiet dignity. They make a deeply interesting panorama,

**"STILL LIFE"**

Awarded honorable mention in the recent exhibition at the Grand Central Galleries.

By MARY GRAY, A.N.A.

**PRINTS IN
PARIS SALE**

PARIS.—At the Hôtel Drouot on December 2nd XVIth and XVIIth century prints, forming part of the collection of M. Georges Usslaub, of Marseilles, were sold by M. Lair-Dubreuil, assisted

by MM. Cailac and Rousseau, in Room 10. The fine pieces attracted a great number of collectors. Two pendants, "La Rose mal Défendue" and "La Croisée," by Debucourt, went for 37,000 francs. "Les Comédiens Comiques" and "Le Rendez-vous Comique," after Watteau, by Janinet, brought 14,700 francs; "Tête de Femme," after Boucher, by Bonnet, 10,500 francs; "La Lanterne Magique," drawn and engraved by Bosio, 8,500 francs; "Le Baiser d'Amitié" and "Le Baiser d'Amour," after Doublet, by Janinet, 7,000 francs; "The Milk Woman," by L. M. Bonnet, 6,500 francs; a woman's head, after Boucher, by Demarteau, 6,000 francs; "La Laitière," by Huet, engraved by Demarteau, 5,200 francs.

one which appeals to the amateur of etching and to those who are concerned with the ports as ports, as historic places on American shores."

The collection is temporarily installed in Gallery 4, on the south side of the sculpture court.

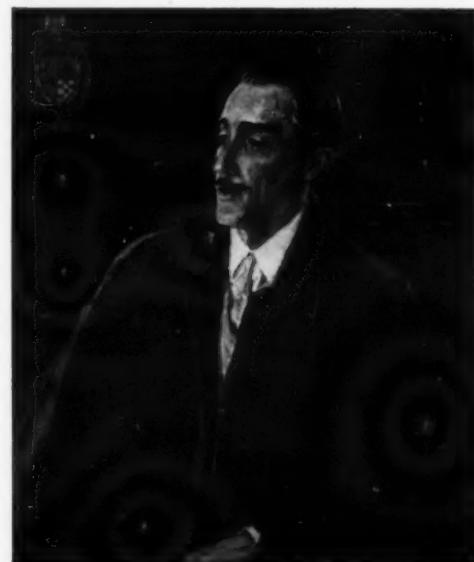
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Lincoln Letter
Brings \$7,800
at American Art

The chair in which Abraham Lincoln sat on the night he was assassinated brought \$2,400 at auction on the evening of December 17th at the American Art Association, Anderson Galleries, Inc., according to *The New York Times*. With the old black walnut rocking chair, upholstered in red damask, was sold the play-bill which lay on President Lincoln's knee when he was shot by John Wilkes Booth. The buyer was Israel Sack, Boston antique dealer.

The chair, with its accompanying mementoes, was offered for sale by Mrs. Blanche Chapman Ford of Rutherford, New Jersey, widow of Harry Ford, treasurer of Ford's Theatre. The old fashioned chair had been taken from the Ford home to the theatre box especially for President Lincoln's comfort. Until last Spring it was in a storeroom at the Smithsonian Institution in Washington.

More than three times the price of this relic was realized by a single Lincoln letter. G. A. Baker and Company gave \$7,800 for an autograph letter which Lincoln wrote in 1860 to Henry J. Raymond, then editor of *The New York Times*, a Republican and supporter of Lincoln. In this letter Lincoln declared that he was not pledged to the ultimate extinction of slavery, that he "does not hold the black man to be equal of the white, unqualifiedly," and never did stigmatize Southern white people as immoral and un-Christian.

A letter by Edgar Allan Poe describing his financial ambitions and his parting with *Graham's Magazine* went to the Rosenbach Company for \$3,500. The same buyers gave \$4,100 for forty-four pages of the original autograph rough draft manuscript of Irving's *Knickerbocker's History of New York*.

A manuscript of Washington's farewell orders to the Armies of the United States, in the handwriting of John Singer Dexter, Assistant Adjutant General of the Continental Army, went to P. P. Bassett for \$2,000. A powder horn with engravings attributed to Paul Revere went to an agent for \$1,600. A translation by Edgar Allan Poe of a cryptograph went to the Rosenbach Company for \$1,500.

A first issue of the first edition of *Gulliver's Travels*, in contemporary calf, went to J. F. Drake, Inc., for \$1,300. A copy of *The National Sports of Great Britain*, containing fifty Alken colored plates, went to C. McNamara for \$1,475. This, the second session of the sale, brought a total of \$46,052.

Some high prices were also realized in the first session, on December 16th. At that time Dr. Rosenbach gave \$3,400 for a first edition of Shakespeare's *Poems*; \$3,400 for a first edition of Hawthorne's *Fanshawe, a Tale*; \$3,600 for Keats' letter to Mrs. Jeffrey and her daughters, postmarked May 31, 1819; and \$2,100 for Poe's letter on *The Southern Literary Messenger*, 1836. The top price at this session was realized by the "Ashbourne" portrait of Shakespeare, acquired by Alvin J. Scheuer for \$4,400. Gabriel Wells paid \$2,000 for the Kelmscott *Chaucer* in pigskin binding, by Claessens.

Six Galsworthy items realized relatively good prices. Mrs. M. Hylander gave \$1,000 for the author's first book, *From the Four Winds*, by John Sinjohn, London 1897, first edition; and \$750 for his *Jocelyn*, Colonial edition, London, 1899. A presentation copy of the first edition of *A Man of Devon* went to F. J. Dearden at \$775, and a first edition of *The Man of Property* to James F. Drake, Inc., for \$1,150. Two copies of *The Island Pharisees* were dispersed. One, a rare first (suppressed) issue of the first edition, London, 1904, was acquired by James F. Drake, Inc. for \$1,375; and the other, the first published edition, also London, 1904, was knocked down to Arthur Swann at \$625.

The first session brought a total of \$36,970.50, making the grand total for the two days \$83,022.50.

Among the consignors were Eustace Conway, the estate of Professor Edward Sanford Burgess and H. Y. Haden of New York, Vicomte de Lantsheere of Washington and others.

HIGH PRICES FOR ROWLANDSONS

LONDON.—There was a time, not many years ago, when Thomas Rowlandson's robust and jocund drawings of XVIIIth century life and manners could be picked up at a guinea apiece, reports A. C. R. Carter in the London *Daily Telegraph*. At Christie's on November 22nd Captain Desmond Coke's collection of sixty totaled £2,623. In common with other contemporary admirers, Captain Coke had paid the prices of rising markets, yet the result of the sale brought that added delight to previous possession—a handsome profit.

Thus, six years ago, he gave 140 guineas for the lively drawing depicting the exuberance and extravagance shown by the members of Boodle's Club when they feasted George III at Ranelagh in 1802. When it was put up for sale Mr. K. Smith's final bid against many competitors was 460 guineas.

Boodle's fête in 1802 was evidently not the first time its members had held carnival at Ranelagh, as Horace Walpole tells us that the club—then known as the "Scavoir Vivre"—had a joyous festival there in 1775. He adds that up to that time the club had shone "only by excess of gaming."

But, in addition to its gambling tables, at which Rowlandson probably lost most of that £7,000 legacy from his French aunt, it was proud of its dinner tables, and one of the club stories is that the tenth Lord Westmoreland, who was as thin as a lath, once ate a roast fowl and a leg of mutton at the same sitting.

Another Rowlandson drawing of the comedy of manners was his "Box-Lobby Loungers," shown in the Academy 1786, which realized 190 guineas (F. Sabin), and a third, illustrating the artist's gift for seeing the open-air life and bustle around him, was a view of

the market-place at Juliers, Westphalia, 1791, bringing 140 guineas (Dunthorne). His infinite variety was indeed astonishing, and, later in the sale, was a delicate portrait of the wife of the famous sporting artist, Samuel Howitt, 200 guineas (Colnaghi). With it was a stag hunting scene, 185 guineas (Maggs).

Always on the lookout for any desirable Dutch pictures—especially Ivan Goyen's truthful landscape scenes—the market took a speculative interest in a view of Nimeguen signed, and dated 1645. This reached 780 guineas (Lewis), and a panel of a ferry-boat river view, by Salomon van Ruysdael 350 guineas (Duits). These and a De Witte church interior fetching 140 guineas (Heather) were the mentioned pictures in a sale totaling £6,429.

NEW YORK AUCTION CALENDAR

AMERICAN ART ASSOCIATION ANDERSON GALLERIES, INC.
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December 20, 21—Persian miniatures, pottery, textiles and lacquers, collection assembled by H. Khan Monif.

FIFTH AVENUE AUCTION ROOMS
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December 16-21—Antique shop of Charles Reed, sale on the premises at northeast corner of 57th Street and Third Avenue.

PLAZA ART GALLERIES
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December 20, 21—Oriental rugs by order of H. Harootunian and Sons.

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December 18-21—Art collection of Comte Angelo M. Fossati of Milano, Italy; an importer's stock of French Provencal furniture; old English furniture, old silver, Sheffield plate, porcelain, sporting prints, antique and modern jewelry, oriental rugs and furnishings from various sources.

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LONDON LETTER

The Pre-Christmas Lull
Brangwyn, Dulac and Lavery to
Decorate Liner
Hobson Acquires Treasures for
British Museum
The Burlington House Show
Wood-engraving Society Exhibits
Simpson Sporting Pictures

By LOUISE GORDON-STABLES

Various causes combine to render the London art world extremely quiet for the moment. There is Christmas with its inevitable distractions from the serious business of art buying and selling and there is the financial situation brought about by the Hatry debacle, which has caused many besides those actually affected to draw in their purse strings. The result is a temporary lull.

But in January, when the Italian Exhibition at Burlington House opens, we may depend on a different spirit pervading Bond Street. For not only does an exhibition of such importance and magnitude attract to London a great number of connoisseurs and collectors but it undoubtedly acts as a stimulus towards personal acquisition in the case of most of the art lovers who visit it, whether or not they are in a position to immediately translate their impulses into action. With the New Year we may look forward to developments of interest.

It is a tribute to our English artists that three of their number have been called upon to decorate the Canadian-Pacific liner, *The Empress of Britain*. Frank Brangwyn, with his talent for broad effects and decoration in the grand manner, seems an appropriate choice to do the work in the great dining saloon, while Edmund Dulac will undoubtedly give to the smoking room a touch that is at once intimate and opulent in style. Lavery has the ball room in which to express his aesthetic creed.

Collectors of Chinese porcelains, whose number is steadily increasing in England, will await with great interest the return from China of Mr. R. L. Hobson, the Director of the Department of Ceramics at the British Museum. It is rumored that he has acquired for the Museum, among other rare specimens, four pieces of Ming porcelain of a type hitherto unknown in this country. This is evidently a remarkable find since Mr. Hobson's



SILVER PUNCH BOWL

Courtesy of J. Peyton-Jones, London.

By GEORGE GARTHORE, 1685

A XVIIth CENTURY SILVER BOWL

LONDON.—Those who are familiar with Jackson's book on English silver will recognize a similarity between a XVIIth century bowl, illustrated on page 398 of Volume II, and the one illustrated in this issue of THE ART NEWS. The latter bowl, which was made by George Garthore in 1685, is in mint condition, all marks being

previous knowledge of the subject was very wide, his works on the subject being brilliant and exhaustive.

The Japan Universities have invited him to extend his visit to their country on leaving China. Japanese porcelains and paintings, as I recently had occasion to remark, are, I believe, about to receive considerably more attention than they have had in the past. Collectors of the Chinese, finding that the objects of their quest are rising in value so rapidly as to be beyond the reach of the average connoisseur, will turn toward Japan. Some of the earlier work of this country has hitherto been decidedly undervalued.

The fact that by act of Parliament the British Museum is debarred from loaning any of its possessions is the more deplorable since its collection of Italian prints, drawings and illuminated manuscripts is a particularly fine one and would be a notable addition to the coming exhibition at Burlington House. It will, however, to some degree compensate for this disability by organizing on its own account, and at the same time as the Burlington House show, an independent exhibition of these treasures.

which appear on it, are supposed to belong to a daughter of the Pettus family who married into that of the present owner. As a consequence the bowl has always been known as the Pettus bowl. It stands 5 inches high and is 11 inches wide.

The bowl is at present in the hands of Mr. J. Peyton-Jones of 78 Park Street, London, W.1., who has already on many occasions acted as intermediary in dealing with works of art of accredited lineage.—L. G.S.

dent exhibition of these treasures. And certainly they will be seen to better advantage in the spacious galleries in Bloomsbury than would be possible in the space that could have been allotted to them in Piccadilly.

Visitors to London will have to keep this auxiliary show in mind for it will form a valuable complement to the other.

As to the Burlington House show

proper it is reported that the insurance is of the "wall to wall" type,

that is to say it covers risks of every kind from the moment the picture leaves the wall of its owner to that in which it is restored to it.

The opportunities for vivid contrast afforded by the medium of wood engraving provide their own pitfalls as well as their chances for powerful effects. The present exhibition of the English Wood-engraving Society at the St. George Gallery, George Street, W., shows that while a few of the members do fall victims to a certain cheapness of style, the majority are skillful in using the wood block to good effect. Some of the best work is contributed by Blair Hughes-Stanton, a draughtsman who under-

MUNICH LETTER

Re-arrangements in the Munich Gallery
Two Exhibitions at the Pinakothek
Hans Thoma Show at the Ludwig Gallery
Six Munich Artists at the Caspari Gallery
Photographs by Moholy-Nagy at J. B. Neumann's
Young Munich Artists Exhibit at Heinemann Galleries
Baroque Sculptures Acquired by Germanic Museum
Death of Professor Richard Winternitz

By DR. HUBERT WILM

There are now current in Munich a large number of interesting exhibitions in both the private and public galleries. In addition the new state gallery has made an impressive and very successful rearrangement of the paintings in several rooms, which creates quite an innovation in the appearance of the museum as a whole. Simultaneously with this rearrangement several of the recent acquisitions of the gallery have been placed

stands the character of his medium and brings sound design to its exploitation. Each successive show by this society evinces a freer use of technique.

Charles Simpson at the Fine Art Society, in New Bond Street, exhibits "Racing and Hunting Pictures of the Brontë Country." These are scenes among the Yorkshire Moors with their stormy, almost tragic somberness, such as we glimpse vividly in the Brontës' works.

In an age that is paying to the old sporting pictures a respect rather out of proportion to their artistic merits it is interesting to study the mode of attack of the younger men who have been touched by the Impressionist movement and have had to reconcile it with the accuracy demanded by the sportsman as to points and characteristics. This problem, as well as that of letting the horses take their relative place in the design without detracting from the setting, has been cleverly met. Some of the works were originally executed as illustrations for a book on Emily Brontë and reflect much of the individual spirit of the Brontë parsonage.

on view, among them a late still life by Lovis Corinth and a painting by Kokoschka. In the Leibl Gallery there have now been hung several new paintings of Trubner, among them works of his best period. These take the place of various works which are now out on loan. The circle of artists connected with Leibl are thus brought to particular prominence and especially Thoma and Haider. It is also possible to now gain a comprehensive idea of the art of Uhde.

The state collection of graphic art in the Pinakothek has opened two exhibitions. The one, includes drawings from the circle of the Dutch artists, Sustris, Gerhard and Cagli, who formed their style in Italy and gave a new impetus to Munich art life when, in 1600, they entered the service of the Bavarian dukes William V and Maximilian I. The second gallery affords a survey of the graphic work of a young Cologne artist, F. M. Jansen, who is mainly interested in landscapes, city views and portrait etchings.

The Ludwigs Gallery of Munich, which is under the direction of Otto H. Nathan, is holding a fine exhibition of works by Hans Thoma. These are paintings from the period between 1870 and 1890—landscapes of the Rhine and the Schwarzwald and several portraits. Probably the finest are the beautiful "Sunday Morning in June" and an early still life with dahlias dating from 1875.

At the Caspari Gallery six Munich artists who have united in a group are now exhibiting. They are A. Burkart, Carlo Holzer, Willy Prentius, Max Rauh, Werner Paul Schmidt and the sculptor, Oswald Hofmann.

At the Graphic Cabinet of J. B. Neumann there has been on view for ten days a very interesting showing of photographs by Moholy-Nagy of Berlin. The artist shows himself as a very skillful manipulator of various effects used in modern photographic art. Several types of work are shown. Landscapes and animals are used in astonishing photographic arrangements.

During the pre-Christmas season the Heinemann Galleries have arranged a very comprehensive showing of paintings, water colors and small sculptures by young Munich artists. Underlying this exhibition is the idea of promoting the sale of good local art. Support is thus being

(Continued on page 23)

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Saturday, December 21, 1929

The Art News

23

Japanese Costumes and Textiles In Boston Museum Galleries

BOSTON.—Simultaneously with the exhibition at the Museum of Fine Arts, Boston, of French textiles and original designs of the time of Louis XIV, Louis XV, and Louis XVI, is shown a group of Japanese textiles and costumes of approximately the same periods. For those who would seek the influence of the East and the West upon each other, as seen in brocades and embroideries, the current exhibitions are important. Likewise for the manufacturer the two collections are full of suggestions for design and color. Among the Japanese fabrics are pieces which combine printing or stenciling with embroidery, a technique widely adapted by present day manufacturers.

The costumes are exhibited near the Japanese Courtyard while the brocades are shown in a nearby gallery. The ornamental designs of all the costumes on view are especially adapted to the style of the garment. This is national in character and has remained unchanged for centuries. In spite of this uniformity in shape, however, all degrees of social rank, of artistic taste, and varying individualities are reflected in the Japanese costume. That this has been true for centuries is suggested in the Xth century Japanese romance, "The Tale of Gengi" in which Lady Murasaki looks at the kimono which Gengi is sending to his favorites "to discover their faces" in them. Such personality in costume is achieved by means of the fabrics which range from simple printed cottons to subdued but richly ornamented silks worn by the aristocracy, while the full splendor of the weaver's skill is expressed in the brilliant costumes of the No dancers who enacted the classical dramas of old Japan.

Two robes of the late XVIIth or early XVIIIth century illustrate the costumes worn by ladies of rank in that period. One is decorated with a domestic scene intricately wrought in tie and dye work. The pattern, in quiet blues and tans, is overlaid with sprays of bamboo and flowers embroidered with gold and colored silks. The No dance costumes in adjoining cases are more lavishly ornamented, and the patterns are, as a rule, larger in scale and more vivid in coloring. A XVIIth century example is brocaded with heavy silk floss in a pattern of upright spirals and large flower motifs. The brocade is so heavy that it suggests an embroidery. In the same space is displayed an embroidered robe with medallions enclosing Chinese printed characters, symbols, and mythological animals. Yet another technique is employed in the costume stenciled with silver triangles and flower sprays in rococo frames. A gold robe brocaded with a design of single four-petal blossoms of bright colors is an effective stage costume. The background is a plain weave of gold leaf. For such materials the leaf is cut in fine strips

averaging about fifty to the inch, which are utilized as thread in the weaving. The subtle and charming effects obtained by the Japanese in flat brocade are illustrated by an early XVIIth century costume with a design of carnations and lilies disposed as if growing out of the ground. The background is multi-colored, woven of shaded silks ranging in tone from dull blue through green to brick. The drawing of the flowers and their arrangement anticipate the best that was achieved by XVIIth century French weavers of floral designs. Somewhat more striking is a costume which combines gold stenciling with embroidery, the latter being a bouquet of flowers wrapped with paper and tied with a love knot similar to that commonly found in Louis XVI designs almost a century later. The embroidery in this example is "couched" or quilted, a technique widely employed by the Japanese in both weaving and embroidery. The gold is similarly applied, that is, the gold "threads" are laid side by side on the cloth and held in place by couching.

The most elaborately wrought costume on exhibition is an outer garment for a young woman. It dates from the early part of the last century and is of dark blue satin embroidered in a flower cart design with gold and colored silks. The design is not arranged symmetrically but is balanced in the Japanese manner. Technically this example represents the apogee of the embroiderer's craft in Japan and contains some of the most intricate and perfect workmanship to be found in the whole range of Japanese embroidery. The design is a traditional one and represents an ornamental cart filled with a basket of flowers, such as those which were drawn about the palace for the delight of the ladies of the court. The basket is wrought of twisted gold laid on top of the fabric and woven in and out over cords following the contour of the basket design, thereby giving the effect of basketry. The cart is embroidered in patches of black and gold. The thread is laid in the traditional manner and held in place by gold couching applied in a spiral design.

Above the main pattern, which covers the back of the garment, are three phoenix bearing in their bills branches symbolic of the seasons—plum for spring, canterbury bells for summer, and chrysanthemum for autumn. There are sprays of camellias for winter and in the flower cart are combined blossoms of all four seasons.

The brocades in the gallery are, for the most part, altar pieces and obi or sashes worn with the national costume. On the screens shown in the same gallery as well as in the print exhibitions in adjoining rooms may be seen Japanese women wearing sashes with their costumes similar to those here displayed. The procession of patterns in these brocades and the range of effects obtained by simple variations in color schemes reflect again the ingenuity of the Japanese mind. Most impressive are the numerous weaves and the manipulations of pattern. Sometimes a changing effect is produced by using

different threads in the repeats of the pattern, again by reversing the design, and often by merely weaving details of the main design in various colored silks. A brocade frequently appears more complicated in technique than it is in reality. Thus an obi of yellow and tan check brocade is overlaid with horizontal bands of rectangles, each rectangle containing symbolic motifs within it. These elements are woven in gold and colored silks. By repeating the design in reverse and by varying the silk combined with the gold, a complicated and pleasing effect is achieved—one not outside the bounds of modern machine manufacture.

The general trend of pattern as seen in the display is toward large designs, strongly national in character, during the late XVIIth and early XVIIIth centuries, with gradual diminution in scale of patterns as the XVIIth century draws to a close. In the XIXth century, the patterns are as a rule larger, more regularly spaced, and generally suggestive of European influence. The Persian influence has long been a factor in Japan and is especially marked in two XVIIth century brocades, one of geometric pattern, the other enriched by a leaf and rosa ragosa design. An Italian velvet of the XVIIth century was probably the inspiration for an early XIXth century brocade with a large peony pattern against a background of green broken by a black hexagonal pattern, so beloved of the Japanese. Yet another brocade of small blue rectangles with silver stripes was clearly suggested by Dutch tiles. The reflection of many nationalities is mirrored in these fabrics, but each foreign element has been imbued with the Japanese spirit as it passed through the mind of the artisan, and the resulting pattern is essentially Japanese in character—reflecting something of the dignity and beauty of arrangement seen in the handsome XVIIth century altar cloth of blue silk brocaded with the winged dragon in silver.—A. W. K.

MUNICH LETTER

(Continued from page 22)

given to the difficult struggle for existence waged by many earnest Munich artists. For this reason the directors of the Heinemann Gallery have refused any profits from the showing and have also made no admission charge for this exhibition. It is hoped that this experiment will meet with both material and artistic success.

* * *

The Germanic National Museum in Nuremberg has during the last months added a number of valuable pieces to the fine collection of German baroque sculpture which Dr. E. H. Zimmermann has been systematically building up. Especially noteworthy are plastic works by the South German baroque artists Gunther and Jorhan. Two charming putti by Deutschman, decorated with old polychromy, were secured by the Museum in Berlin from the Lion Brothers.

* * *

The well known painter, Professor Richard Winternitz, long a member of the Munich Secession, died in Munich on October 22nd.

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REPORTS OF AUCTION SALES

WOLF-LEWISOHN ETCHINGS AND ENGRAVINGS

American Art Association, Anderson Galleries, Inc.—Etchings and engravings, including selections from the collections of Dr. Henry J. Wolf and Mrs. Frederick Lewisohn, were sold on December 12th and 13th. The grand total for the sale was \$16,862.00. Important items and their purchasers follow:

54—Buhot, Félix, "Country Neighbors," etching and aquatint, signed proof with the red owl stamp, framed; Harlow, McDonald and Company\$310
 72—Cameron, Sir David Young, "Glen Strae," etching, subsequent to Rindler, signed proof on old paper; M. Knoedler and Company\$450
 134—Arlent-Edwards, S., "La Belle Ferronnière," mezzotint printed in colors, after the painting by Leonardo da Vinci, signed proof; S. Guggenheim\$300
 139, 140—Arlent-Edwards, S., "Innocence (The Garden Party)" and "The Music Lesson," mezzotints printed in colors, after painting by Nicholas Lancret, signed proofs, pair; M. Knoedler and Company\$320
 142, 143—Arlent-Edwards, S., "The Blue Boy (Jonathan Buttall)" and "The Pink Boy (Master Nichols)," mezzotints printed in colors, after the paintings by Thomas Gainsborough, signed proofs, pair; Mrs. W. J. Wendel\$350
 144—Arlent-Edwards, S., "Madonna after Botticelli," mezzotint printed in colors, after the "Virgin and Child" by Botticelli, in the National Gallery, London, signed proof, edition limited to 175 copies; M. Knoedler and Company\$525
 220—McBey, James, "The Sussex," dry-point, Hardie No. 171, signed proof, marked "V"; M. Knoedler and Company\$325
 325—Zorn, Anders L., "The Precipice," etching, Asplund No. 228, second state, signed proof; F. S. Appleby\$210
 335—Zorn, Anders L., "Dagmar," etching, Asplund No. 250, only state, signed proof; Schwartz Galleries\$230
 248—Zorn, Anders L., "The Swan," etching, Asplund No. 269, third state, signed proof, impression on Dutch paper; Kennedy and Company\$310

OLD FRANCE FURNITURE AND OBJECTS OF ART

American Art Association, Anderson Galleries, Inc.—French furniture and objets d'art from Old France, Inc., were sold on December 12th, 13th and 14th. The grand total for the sale was \$61,884.00. Important items and their purchasers follow:

81—Acajou writing table, Directoire period; L. Graham\$350
 86—Carved walnut canape covered in yellow bourette, Directoire period; L. Graham\$325
 96—Walnut upholstered bergère, Louis Quinze style; M. B. McCalfe, Jr.\$330
 98—Carved, decorated and gilded console, sole, Louis Seize period; E. Holt\$350
 233—Pair caned walnut fauteuils, Louis Quinze period; J. S. Phipps\$340
 245—Chintz covered walnut fauteuil, Louis Quinze period; J. H. Prentiss\$350
 246—Chintz covered walnut fauteuil, Louis Quinze period, companion to the preceding; J. H. Prentiss\$375
 252—Carved and upholstered walnut fauteuil, Regence period; W. S. Charles\$375
 273—Pair carved walnut fauteuils, covered in green silk, Louis Quinze period; Mrs. F. N. Longfellow\$380
 285—Lot of hand-blocked flowered wall paper, in the Louis Quinze taste; I. Barclay\$475
 447—Pair carved walnut fauteuils, Louis Quinze period; J. N. Williams\$600
 448—Pair carved walnut fauteuils, Louis Quinze period; J. N. Williams\$600
 452—Two "Directoire" panels of scenic wall paper, "Divertissement d'automne," French, early XIXth century, each panel 51½ inches x 6 feet 2 inches; Robert Low\$625
 457—Set of "Directoire" scenic wall paper, "Les Monuments de Paris," French, 1815. Total length 49 feet 9 inches; height 6 feet 3 inches; Mrs. W. K. Dick\$2,700
 470—Aubusson tapestry-woven floral carpet in Louis Seize style, French, early XIXth century, 14 x 11 feet; Robert Low\$1,050
 480—Sheraton inlaid mahogany china cabinet, English, circa 1785; C. K. Jones\$1,900

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The recently acquired painting, "Crucifixion" by Carlo Crivelli, the Venetian painter, (1430-35-1493) has been hung in the Venetian Gallery (No. 48) in the Art Institute. A fine El Greco has just been lent to the Institute by Joseph Winterbotham, Jr., and may be found on the east wall of Gallery 50, second floor.

The Thirty-fourth Annual Exhibition by Artists of Chicago and vicinity will be held in the Institute from January 30th to March 9th. The jury to pass on the admission of works of art for the exposition is composed of the following: Boris Anisfeld, Harry L. Engle, Rudolph F. Ingerle, John Shapley, John A. Spelman, Sylvia Shaw Judson, Albin Polasek and Emil R. Zettler.

A collection of paintings by the late Arthur B. Davies, principally from the Ryerson Collection, is now shown in the East Wing of the Institute. Among the inclusions is the "Jewel Bearing Tree of Amity," and the "Sacrificial Tree," two paintings that have fine tonal quality and composition.

On December 18th an exhibition of the work of the children of the Saturday Classes in the Art Institute, under the supervision of Miss Matilda Vanderpoel, opened in the Children's Museum. There is also an exhibition of wood carvings done by a pupil of the Burnside School, Gustave Mozga.

An exhibition of recent paintings and water colors by Robert Lee Eskridge opened on Wednesday, December 18th, in the Chester H. Johnson Galleries. Mr. Eskridge has been painting for the past eight months in Manga Reva, which lies in the Gambier archipelago, 1,000 miles south of Tahiti. There are thirty-two canvases in the showing, the results of these labors.

The Union League club of Chicago announced a competition for four prizes of \$100 each, open to artists of Chicago and vicinity not over thirty years of age. The paintings so purchased will be presented to four high schools in Chicago and Cook county. The paintings entered in the competition will be exhibited in the Union League club. The jury of selection and award consists of Paul Schulze, Percy B. Eckhart, Frank G. Logan, Pauline Palmer, Nellie Osgood, Allan Hilbrick and Frank L. Morse.

TOLEDO

Exhibitions at the Toledo Museum of Art for January, 1930, will include the selected American paintings, held over from December; pencil drawings by Ernest D. Roth, and John Taylor Arms; together with the Museum's recent acquisitions.

During the last week in November 4,778 educational contacts were made, which was a record week for attendance at Museum activities. Classes in the Museum School of Design showed an attendance of 1,181, and 3,597 took advantage of lectures, classes and other educational events.

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WASHINGTON

Beginning December 1st and continuing to December 29th, the Division of Graphic Arts, Smithsonian Building, shows etchings by Dwight C. Sturgis. Among them is the study of Calvin Coolidge, which more humanizes the man than do the majority of oils or drawings made of him.

At the Corcoran Gallery of Art the etchings of George C. Wales were recently placed on view in the upper hall. This exhibition is almost entirely of ships and the sea.

An exhibition of paintings by Florence Gibson McCabe, at the Yorke Gallery continued through December 14th.

Also at the Yorke Gallery was an exhibition of "Legacy Prints" from the works of Bertrand H. Wentworth, of Maine, done in carbon. These prints are thought to be from the best of Mr. Wentworth's works and are limited editions to assure the owners of their rarity.

The Washington Water Color Club opened its annual exhibition at the Corcoran Gallery the second week in December.

On the last day of November caricatures in oils by Charles Dunn, and a collection of water colors by Clara Saunders were placed on view at the Art Club.

The Amerita Shop has inaugurated yet another series of temporary local exhibitions, after the manner of those at the Corcoran, the Smithsonian, the National Gallery, the Arts Club, of Washington, the Yorke Gallery, the Dunthorne Galleries, and others.

The first of them was of etchings by Emily Burling Waite, now of Newport, R. I., but formerly a Washingtonian.

At the Dunthorne Gallery was recently shown the work of the Society of Scribes and Illuminators of London. The work of this society is of a high degree of excellence and of intrinsic merit.

At Wardman Park Hotel, in the Florentine Room was an exhibition of Chinese works of art.

There were some beautiful old embroideries in the exhibition, as well as choice old pieces of Chinese pewter, bronze and jewelry and textiles. All were chosen with taste and with an eye for usefulness. A rare jade fire screen was one of the outstanding pieces of the exhibition that attracted a large group of those interested.

A beautiful piece of XVIth century Flemish tapestry, purchased by Mrs. Eustis in Europe last season, has been permanently placed in the Eustis memorial room in the Corcoran Gallery of Art.

A portrait of William Cooper Proctor of the firm of Procter & Gamble, painted by Philip de Laszlo, has lately been placed on view in the Corcoran Gallery as a loan.

CLEVELAND

In the Textile Study Room at the Museum of Art is a display of European historic velvets, brocades and damasks. In the Educational Corridor original drawings for book illustrations are shown.

Following the exhibition of French art since 1800, a collection of Oriental art will be installed in Gallery IX, and in Gallery X textiles from old Spain and Portugal will be shown.

The Guenther Galleries recently showed oils by Maurice Braun, George Bogert, A. Arneggea, H. A. Dievenback, Charles Appel and Gustave Wiegand.

An exhibition of fifteen water colors by Chauncey Ryder, American artist, by December 16th.

hangs at the Leamon Galleries. Among the pictures displayed are "Mill Yard" and "Old Mill at Stoll."

Lithographs and etchings by the foremost French moderns are on display at the Gage Galleries.

An exhibition of lithographs by George Bellows opened December 2nd at the Korner & Wood Galleries to continue for at least two weeks. About sixty of the most important subjects were shown.

In the Old World Gallery, old Sheffield plate and old silver from England and the Continent are featured.

An exhibition of sixteen oil paintings of flowers by Charles J. Blenner was shown at the Sterling & Welch Galleries, through December 16th.

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DENVER

Of the 186 entries for the thirty-fifth Annual Exhibition of Works by Colorado Artists, on view at the Denver Art Museum, only about fifty were accepted.

Deviating from the custom of former years, two first awards and two honorable mentions were given for painting, and one honorable mention for sculpture. The two first awards were given to M. Janette Willis, Colorado Springs, for her portrait, "Morena," and to Vance H. Kirkland for his still life, "Rhubarb."

The two honorable mentions were awarded Frances Hoar, Boulder, for her water color, "The White House," and Elizabeth Spalding for her water color, "From the Old Ute Pass Trail Near Manitou." The honorable mention for sculpture was awarded Mrs. Nena de Brennecke for her large woodcarving, "The Water Carrier."

Among the numerous landscapists represented in the showing are: Virginia True, Gwendolyn Meux, F. Drexel Smith, M. E. O'Brien, David Spivak, Albert Bancroft, Tabor Utley, Eve D. Van Ek, Richard Ellinger, C. W. Love and Anne Gregory Ritter. Figure studies, much less numerous, have been sent by Grace Church, Estelle Stinchfield, Hanns Skolle, Anne Arneill and Eric Douglas. Water colors are by Frances Hoar, Muriel V. Sibell, Lawrence Barrett, Elisabeth Spalding and Hanns Skolle. There are only two pastels, by Madame M. R. F. Valle and Lucile Stinson.

In addition to the honorable mention in sculpture there are only five or six works in that medium. Among these should be mentioned Margaret Berger's "Mexican Mother and Child" and her "Penitent," both successfully realized wood carvings. Janet Shafroth shows a "Bust of a Negro Boy" and R. Idris Thomas a large panel of Indian hunters.

SAN FRANCISCO

More than fifteen well known artists of San Francisco and other parts of California joined with the Vallejo Guild of Artists to make the second annual exhibition at the Casa de Vallejo Gallery, Vallejo, an artistic success.

Besides Douglas Fraser, the Vallejo artists participating in the recent show included Mabel Bensen, Charles Triebel and Elsie Flick.

The co-operating artists who sent their work to be shown with that of

the Vallejo artists included Gottardo Piazzoni, Maynard Dixon, L. P. Latimer, Otis Oldfield, Robert Boardman Howard, James Swinnerton, Peter Illyin, Jacques Schnier, Seldon Connor Gile, J. Vennerstrom Cannon, Agatha Churcher, Clara Main, Haig Patigian, Earl Cummings, Charles Dickman, Richard Sullivan, Sadie Van Patten Hall, Gustav Liljestrom and John Greathead.

* * *

The 1929 San Francisco showing of wood blocks, etchings and bronzes by Elizabeth Norton was recently held at the Courvoisier Little Gallery. The exhibition was quite comprehensive, including the best of her prints and bronzes of the past few years, some of the prints dating back as far as 1922.

* * *

Oils, pastels, water colors and wood block prints were all included in the exhibition of work by Ray Boynton at the Galerie Beaux Arts, 166 Geary Street. Practically all types of Boynton's work were presented.

* * *

A varied program was offered recently by the East West Gallery. In the main gallery was the exhibition of drawings, paintings and frescoes by Edith Kinney Stellman; the foyer was hung with water colors by Frank W. Bergman; handwoven textiles from the Indian Craft Shop in Monterey were shown in a foyer cabinet and autographed Christmas books by Joseph Paget-Fredericks were displayed in a cabinet in the main room.

PASADENA

Nine hundred and fifty dollars in prizes are offered to all artists resident in California who can pass the jury of admission for the Pasadena Art Institute's annual exhibition of California oil paintings. The first prize of \$500 is known as the Harold A. Streator Memorial Prize. A second prize of \$300 is donated by Mrs. Henry A. Everett of Pasadena and Cleveland, Ohio. There is also a third prize of \$150 and honorable mentions will be awarded for portrait, still life and landscape painting. The exhibition will be held from January 5th to 31st, 1930.

Artists must send their work to the Pasadena Art Institute in care of the Orth Van and Storage Company, 236 West Colorado Street, Pasadena, by he 26th of December.

**NOTABLE WORKS OF ART
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is the subject of a 40 page *illustrated supplement* by R. R. Tatlock in the

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ART IN AMERICA by Ella S. Siple

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WORCESTER

Through December 29th the Worcester Art Museum is holding in the upper West Gallery an exhibition of contemporary American painting by the following eight artists: Charles Burchfield, John Carroll, James Chapin, Andrew Dasburg, Edward Hopper, George Luks, Henry Lee McFee, Allen Tucker.

The second floor gallery now contains a number of the paintings and other objects purchased during the past year. These include three Norse tapestries, showing scenes from the Bible, "The Wise and the Foolish Virgins," "The Judgment of Solomon," "The Dance of Salome," "The Journey of the Three Kings" and "The Adoration," dating from the XVIIth and XVIIIth centuries. The designs were probably copied from the engravings in early illustrated books, but technique of the weaving shows the influence of Belgium and Flanders.

Also in this gallery are "The White Horse," by George Bellows, and "Head of Doctor Gross" and "The Spinner," both by Thomas Eakins. A recently acquired painting by Matisse is illustrative of this master's strong line and brilliant pattern not to mention his extraordinary color harmonies.

PROVIDENCE

Drawings by Mestrovic were displayed during the first two weeks of December at the Museum of the Rhode Island School of Design. Following them are shown a collection of London Underground posters.

In conjunction with both exhibitions is displayed a recent gift of teapots from the famous Brownell collection, including many rare and interesting examples of English Staffordshire pottery. The collection is especially strong in Castleford and transfer-printing wares.

BOSTON

Peruvian sculptures in gold which escaped the Spaniard's melting pot have been placed on exhibition in the special exhibition gallery of the new wing at the Boston Museum. This display includes pre-Columbian representations of some of the oddest fauna known to art of any age, shaped by dwellers in the high Andes where strange birds and beasts served as models.

* * *

Some recent gifts and purchases of the Museum follow:

Mr. and Mrs. Frank Gair Macomber have given a Japanese bronze vase dated A.D. 754, with sculptured lion heads, a former ornament of the Great Gold Hall of Hokoji which is described by Kojiro Tomita, curator, as one of the few surviving souvenirs of the Tempyo period of Japanese history.

A single European painting is reported, the study of a head by Jacques Louis David, the gift of Jacques Abellini.

A chocolate pot by John Coney, the XVIIth century silversmith, whose portrait by his brother-in-law Jeremiah Dummer came recently to light, has been given to the Museum by Edward Jackson Holmes, director.

A long list of prints represents the generosity of Fitzroy Carrington, Mrs. T. Jefferson Coolidge, George Peabody Gardner, Frederick G. Hall, Edward J. Holmes, David Keppler, V. Winthrop Newman and the Staatsliche Kunstsbibliothek, Berlin.

* * *

The Museum of Fine Arts announces the following exhibitions for January: International Exhibition of Contemporary Glass and Rugs, arranged by the American Federation of Art; chiaroscuro woodcuts; etchings by Rembrandt; etchings by Charles Keene; etchings by Daniel Chodowicki.

* * *

Another of the Christian epic series

of windows in the chancel of Princeton University Chapel is now completed. It is devoted to "Pilgrim's Progress," and Charles J. Connick, Boston glass craftsman, has taken advantage of Bunyan's lavish use of homely symbols in his designing. The new window serves as a complement to the Dante window, which was shown in September.

The color implications of Bunyan's allegory are especially interesting to compare with Dante's love of pure color. To him good life suggested color; to Dante the wicked were colorful.

This window had also to be shown in two display windows, as was the Dante composition. The exhibition continued for two days, Tuesday, December 10th, and Wednesday, December 11th, at 9 Harcourt Street. The glass will be installed in the new Princeton Chapel during the Christmas vacation period.

* * *

The first exhibition in this country of a collection of contemporary Japanese and English pottery and weaving was opened December 6th by the Harvard Society for Contemporary Art, in its exhibition rooms in the Harvard Co-operative Building, Harvard Square, Cambridge.

This collection, which is beginning an American tour with the Harvard show, includes examples of lacquer work as done today by Japanese potters, and many pieces made in imitation of ancient methods of glazing. The Oriental work and the work of English weavers has been brought direct from Japan and England.

This show, the third of the year, will be followed at intervals throughout the term by more exhibits of contemporary art. Exhibits which have been announced include paintings by Margaret Sargent McKean; the work of five Boston watercolorists, Chase, Cutler, Hopkinson, Pepper, and Hopkins; contemporary Mexican art.

* * *

Paintings of the sea by Galen J. Perrett of Rockport, and several still-

(Continued on page 26)

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BOSTON

(Continued from page 25)

life studies, including his "Phoenician Glass," "Chinese Treasures" and a portrait called "The Connoisseur," were recently exhibited in the corridors and rooms of the old Dalby House in Church Street, Cambridge, now the Cambridge School of Landscape Architecture and Domestic Architecture.

Flower paintings by Elna Derbyshire were shown through December 14th, at the Myles Standish Galleries at Bay State Road and Beacon Street. In conjunction with Miss Derbyshire's work was an exhibition of paintings by a group of five American contemporaries.

Oil paintings, water colors and prints are included in the second exhibition arranged in the recently opened Newbury Street galleries of Mrs. Pancoast.

The canvases displayed in this second showing are, as a unit, sufficient fulfillment of Mrs. Pancoast's promise to bring to Boston the type of controversial American art that, for the moment, is claiming more attention among certain New York galleries than is likely to be extended it in the more conservative Boston establishments.

Included in the group are Buk, Nura, Nan Watson, Edna Ellis Baylor, Schulhoff, Trunk, Ross Moffett, Tod Lindemuth, and several others.

The small galleries are devoted to water colors where are displayed along with others, several paintings by Paul Gill. Charles H. Hopkinson is also represented among the water colorists at the Pancoast Galleries as is likewise Ross Moffett, Harrison Cady, Ernest Thurn, Louise Upton Brumback and Frank Carson.

The exhibition will continue for several weeks.

Twenty paintings of the Great West make up an exhibition current for two weeks at the Vose Galleries in Boylston Street. Painters represented include Duncan Gleason, Jack Wilkinson Smith, Joseph Birren, William R. Leigh, Victor Higgins, Jean Mannheim, A. M. Podchernikoff, J. Bond

Francisco, Aaron Kilpatrick, H. M. Herget and Theodore N. Luckits.

An exhibition and sale of etchings and dry points by Sears Gallagher opened at the galleries of Doll and Richards on December 2nd to continue through the 24th. There are thirty pictures listed in the catalogue, mostly New England landscapes and coast scenes.

An exhibition of Persian antiques from the collection of Mr. H. Khan Monif of New York City and Teheran, Persia, was placed on display at the galleries of Messrs. Doll & Richards on December 11th. The showing will remain through December 24th. The exhibition consists of miniatures and illuminated pages painted by famous artists of Persia and India, dating from the XVth to the XVIIth centuries; hand-made Persian fabrics dating from the XVIth to the XVIIIth century, and jewelry, mostly necklaces, dating from 2000 B. C. to the XVIIth century A. D.

At Grace Horne's Gallery through December 21st Polly Nordell shows her polychrome flower pieces. There is also an exhibition of work by Alfred G. Smaltz.

Under the title "Some Masters of the Future" the Scherreeve gallery, Boylston Street, shows during December an exhibition of works by Russell Flint, A. W. Heintzelman, Gordon Warlow, C. R. W. Nevinson, Laura Knight, Louis Rosenberg, Robert Austin and Ernest Lumsden.

Bessie Lasky, wife of Jesse Lasky, recently held an exhibition of oil paintings at the Casson Galleries.

Goodman's Gallery is featuring a showing of etchings by foremost artists of the French school. Cezanne is represented by a "Portrait of Guillaume;" Laboureur by "Balcon sur la Mer" and "La Pluie sur la plage;" and Marie Laurencin by characteristic examples.

The Rivers Gallery has been holding an exhibit of etchings by John William Robbins, dog pictures of F. Mortimer Lamb, a wood interior by Charles Vermoski and paintings by Louis Novak.

OMAHA

The Eighth Annual Exhibition of the work of Nebraska artists opened with the month at the Art Institute of Omaha. Of the two hundred and sixty entries which were submitted by residents and former residents of the state and Council Bluffs, Iowa, one hundred and twenty-three were accepted by Mr. L. R. Ney, of Kansas City, and Mr. Edward Kopietz, of Minneapolis, who served as a jury for selection.

The growth in interest which this exhibition has created in the state is seen in the addition of thirty new names to the catalogue of this year. All forms of expression are eligible as may be seen in the variety of the exhibits: oils, water colors, prints, drawings, sculpture, ceramics and other decorative arts.

Because of a certain isolation from foreign influence there is a greater individuality in this exhibition than might be supposed. In some instances the artists have had no academic training whatever and have achieved a freshness of personal expression which is both serious and successful. In the work of the more regular exhibitors from Nebraska there is strength of composition and color sensitivity. The jury this year has encouraged imaginative treatment in the

BALTIMORE

The Baltimore Museum is featuring three exhibitions this month, the group of forty-eight water colors and twelve etchings by Mr. Ben Silbert; a memorial showing of thirty-four paintings by Alice Worthington Ball; and an exhibit of drawings, paintings and prints of children, arranged by Mrs. Marie Stern, of New York. In the last group are to be found works by Augustus John, Marie Laurencin, Whistler, Pascin and Mary Cassatt.

The Maryland Institute displays designs, color sketches and large "pounces" made by Mr. Griffith Baily Coale for the mural decorations of the Lee, Higginson and Company offices, New York. There is also a group of small sketches in oil and water color by Josiah T. Tubby.

A new unit in their continuous picture exhibition is now to be seen at the galleries of the Friends of Art. This is made up of decorative arts and crafts by Baltimore artists.

selections which it has made, consequently the exhibition covers a wide variety of subjects and modes of expression.

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THE HAGUE.—Extremely high prices prevailed at an Amsterdam auction of Swiss manuscripts and illuminated parchments Saturday morning November 23rd. An American buyer, whose name was not disclosed, paid 24,000 florins (\$10,000) for a XIth century Munster evangelium of 155 sheets, bound in leather with an ivory frontispiece representing the descent from the Cross.

An undated manuscript of Petrarch's *Opera Varie* in Latin brought 19,000 florins, while 13,000 florins each was paid for *The Pilgrimage of Human Life* by Guillaume de Guilleville and *The Government of Kings* by Gilles de Rome, XIIIth century writings.

Some sketches, including two by Dürer, which are supposed to represent the hands of the Pope for "The Feast of the Rosary," went for 31,000 florins. A supposed study by Rembrandt for "The Presentation in the Temple" brought 14,000 florins while a series of Rubens studies were sold for sums varying from 7,000 to 13,000 florins.

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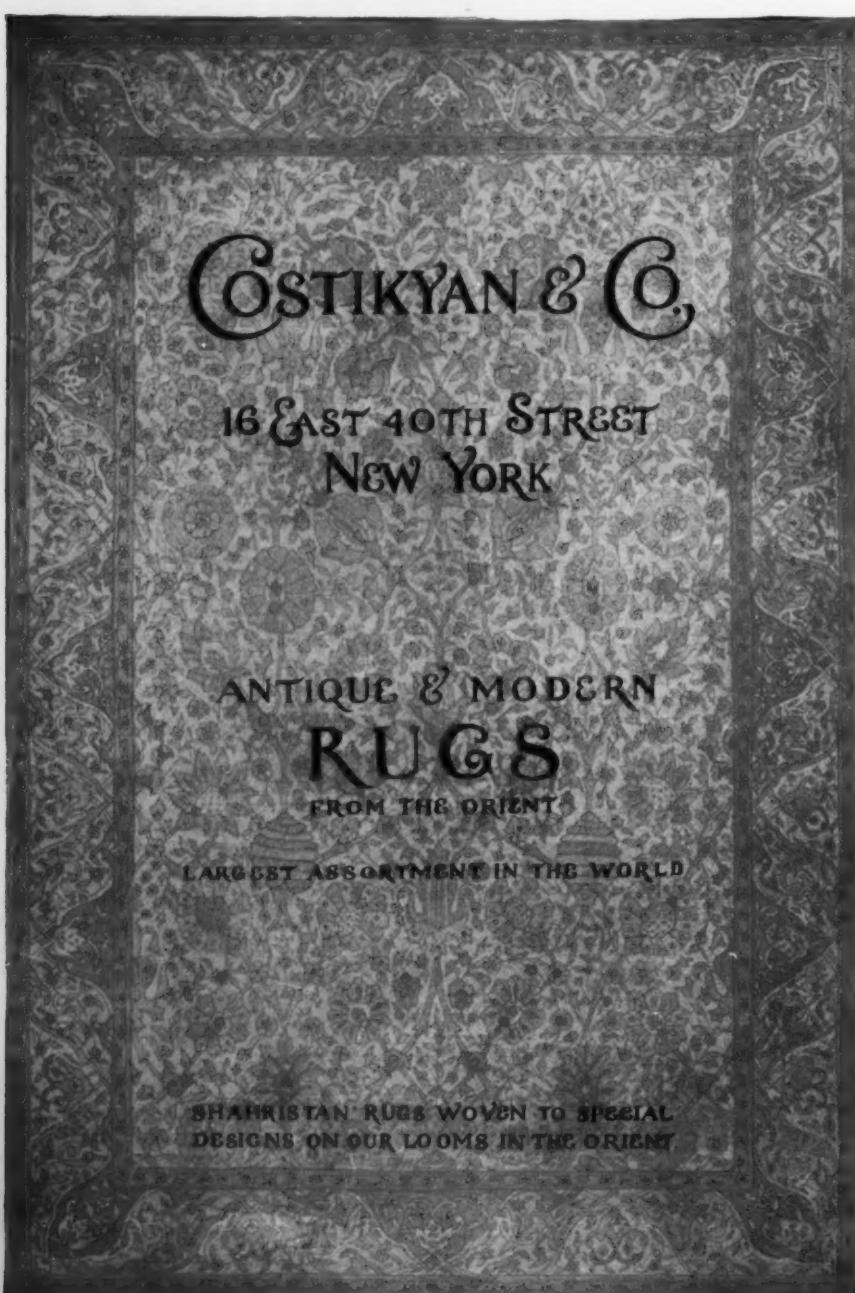
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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of contemporary British artists, during December.

Ainslie Galleries, 677 Fifth Ave.—Paintings by Hildegard Hamilton, to January 1st.

American Art Association, Anderson Galleries, Inc., 30 East 57th St.—Paintings by Henry R. Beekman; paintings of big game and birds by Major A. Radcliffe Dugmore; screens and decorative panels by Florence Waterbury; medals by Madge Kitchener; and china in silver lustre and pewter silver from the kiln of Lela E. Stickney, to December 28th.

American Fine Arts Society, 215 West 57th St.—Annual exhibition of the American Water Color Society and the New York Water Color Club, to December 26th.

Arden Gallery, 460 Park Ave.—Exhibition of recent water colors and black and white sketches by Roy Brown, to December 31st.

Art Center, 65 East 56th St.—Posters and advertising cards shown by Lyddon, Hanford and Kimball, to December 21st. Paintings by Fortunato Depero, to December 31st. Paintings by Anna Neagoe, to January 4th.

Babcock Galleries, 5 East 57th St.—Exhibition of selected small paintings by American artists and water colors by Harry Brown, to December 31st.

Balgae Galleries, 102 East 57th St.—Exhibition of paintings by Kisling, through December 28th.

Barbizon Branch Gallery of the Art Center, 140 East 63rd St.—Etchings and block prints by American artists, hand wrought jewelry, paintings by Gordon Mallet McCouch, to December 29th.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, Ambassador Hotel, Suite 504-6.—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Exhibition of American art, to December 28th.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XVIIIIth century English school.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn.—Permanent installation of nineteen American rooms, and exhibitions of paintings by Walter Shirlaw and pupils and by John R. Koopman and pupils, now current. 300 Norwegian prints assembled by the Norwegian Society of Graphic Arts, to December 31st.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brummer Gallery, 27 East 57th St.—Exhibition of paintings by Othon Friesz, through January.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Exhibition of etchings by contemporaries, through December.

Carrington & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIth century English and French portraits, primitives and sporting pictures.

Chabrun Galleries, 556 Madison Ave.—Exhibition of the work of Helene Perdrat, now current.

Charles of London, 730 Fifth Ave. (the Heckscher Building).—Paintings, tapestries and works of art.

Daniel Gallery, 600 Madison Ave.—A group of modern paintings, to January 5th.

De Hanke Galleries, 3 East 51st St.—Exhibition of modern French water colors and drawings, to December 31st.

Delphic Studios, 9 East 57th St.—Recent water colors by Mario Toppi, to January 4th.

Demotte, Inc., 25 East 78th St.—Exhibition of Persian and Indian miniatures from the XIth to the XVIIth century, to January 1st.

Downtown Gallery, 113 West 13th St.—Third Annual Exhibition of the American Printmakers, to December 31st.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Group of modern American paintings and water colors by Count Bentivoglio and drawings by Mater Fehring, through December.

Durand-Ruel Galleries, 12 East 57th St.—"The Golden Towers of Gotham," recent paintings by William S. Horton, to December 21st.

Ehrich Galleries, 36 East 57th St.—Exhibition of paintings appropriate to the Christmas season, during December.

Ferargil Galleries, 27 East 57th St.—Recent paintings by Mortimer J. Fox, Sculpture by Enid Bell and pastels by Karl Anderson, to December 21st. Exhibition of paintings and water colors by Vera M. White, December 23rd to January 5th.

The Fifteen Gallery, 37 West 57th St.—Paintings by Charles A. Aiken and John I. H. Downes, to December 21st. Paintings by William A. Patty, December 23rd to January 4th.

Fifty-sixth Street Galleries, 6 East 56th St.—New sculpture by Ivan Mestrovic; sculpture by Charles Despiau from the collection of Frank Crowninshield; exhibition of glass, porcelain, metal, etc., by French artisans; decorative wall panels and furniture for children by Carroll French, to December 28th.

Fine Arts Building, 215 West 57th St.—Combined exhibition of the New York Water Color Club and the American Water Color Society, to December 26th.

G. R. D. Studio, 58 West 55th St.—Christmas Selling Show of small pictures—oils, water colors, drawings, prints—and sculptures, to December 21st.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Exhibition of the work of prominent American painters.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Miniatures by Eulabee Dix Becker, to December 21st.

Hackett Galleries, 9 East 57th St.—Exhibition of portraits by Leopold Seyffert, to December 31st.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of English sporting prints, and of a collection of etchings by Auguste Lepere, through December.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Christmas exhibition of small paintings by Chauncey Ryder and others, to December 28th.

Edouard Jonas Gallery, 9 East 56th St.—Exhibition of paintings by Iwan F. Choultsé, to December 31st.

Kennedy Galleries, 785 Fifth Ave.—Water colors of wild fowl by J. D. Knap, through December 31st.

Keppel Galleries, 16 East 57th St.—Exhibition of old prints in colors, to December 31st.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Exhibition of "Etchings by Contemporary Artists," during December.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th St.—Exhibition of old English color prints, modern French drawings and water colors, during December.

Scott & Fowles, 680 Fifth Ave.—XVIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co. Inc., 11 East 52nd St.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Stern, 11 East 57th St.—Paintings by children of the King Cole School, to December 30th.

Valentine Gallery of Modern Art, 43 East 57th St.—Exhibition of paintings by Henri Matisse, to January 4th.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Exhibition of English period objects suitable for Christmas gifts.

Weston Art Galleries, 644 Madison Ave.—Paintings

Weyhe Gallery, 794 Lexington Ave.—Exhibition of Dutch and Flemish prints, to December 30th.

Whitney Studio Galleries, 10 West 8th St.—Christmas sale of paintings, prints and sculpture, to December 23rd. Exhibition of paintings by Gerard Cochet, to December 23rd.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of paintings of Italy by Katherine Kinsella, to December 31st.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected group of old masters.

Morton Galleries, 49 West 57th St.—Paintings by Irene Standish, Dorothy Jones and Doris Rosenthal, to December 30th.

Museum of Modern Art, 730 Fifth Ave.—Exhibition of contemporary American painting to January 11th.

National Association of Women Painters and Sculptors, 17 East 62nd St.—Annual Sketch Exhibition, to January 4th.

J. B. Neumann, New Art Circle, 9 East 57th St.—An exhibition of international moderns, American, French, German, Italian and Russian.

New York Historical Society, 170 Central Park West.—Exhibition of photographs of theatrical celebrities of the New York stage, 1850-1910, through February 28, 1930.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Room 316: exhibition of lithographs and wood engravings by Honore Daumier, to March, 1930. Room 321: exhibition of portraits in lithography, through March.

New York School of Applied Design for Women, 160 Lexington Ave.—General exhibition.

Newhouse Galleries, 11 East 57th St.—Exhibition of sculpture by Phyllis Blundell, to December 31st.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIth century English masters.

O'Hanrahan & deCordova, Inc., 148 East 50th St.—Loan exhibition of rare books and first editions, property of the Columbia Bibliophile Society, December 21st to January 4th.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Eugene Speicher, to January 11th.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits by twenty American artists.

Rehn Galleries, 693 Fifth Ave.—Paintings by Louise Maloney, to December 28th.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of flower and still life paintings by contemporary artists, to January 11th.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Art Center, Riverside Drive at 103rd St.—Exhibition of modern paintings, mainly American, from the collection of George S. Hellman.

Rosenbach Galleries, 202 East 44th St.—Fine paneled rooms, tapestries and fine English, French and early American furniture. 15 East 51st St.—Exhibition of small bronzes by Bourdelle, to December 21st.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

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Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Exhibition of English period objects suitable for Christmas gifts.

Weston Art Galleries, 644 Madison Ave.—Paintings

Weyhe Gallery, 794 Lexington Ave.—Exhibition of Dutch and Flemish prints, to December 30th.

Whitney Studio Galleries, 10 West 8th St.—Christmas sale of paintings, prints and sculpture, to December 23rd. Exhibition of paintings by Gerard Cochet, to December 23rd.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of paintings of Italy by Katherine Kinsella, to December 31st.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected group of old masters.

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PORTMAN SALE BRINGS £11,500

LONDON.—Messrs. Robinson, Fisher and Harding (Willis's Rooms, King Street, S. W.) began on November 25th the five days' sale, on the premises, of the contents of Buxted Park, Sussex, by direction of the Dowager Viscountess Portman and the executors of the late Viscount Portman. The amount realized by 170 lots of Early English furniture, Persian carpets, glass, etc., was about £11,500.

The highest price, 459 guineas, was paid for a Hepplewhite mahogany secretaire cabinet, with inlaid lines, the upper part enclosed by a pair of glazed doors, 37in. wide. Other articles by the same craftsman included a mahogany shaped settee, the border carved with leafage and ribbon tie, which sold for 150 guineas; a set of six and one mahogany chairs, the arched rail backs carved with drapery festoons—200 guineas; and a settee with carved moulded frame, 6ft. long—200 guineas. The Chippendale included a pole fire-screen with the Queen Anne *petit-point* needlework banner worked with the Finding of Moses, and sold for 230 guineas; an oblong table with open work gallery, plate glass top—265 guineas; a tea table with piecrust tray-top, 24in. diameter—122 guineas; a 12in. square table with fretted gallery and brackets—155 guineas; an elbow chair with high arched back and seat in crimson watered silk—340 guineas; an open armchair, with carved elbow and legs—170 guineas; and a similar chair on fluted square legs and rails—250 guineas. The Sheraton furniture included a half-circular commode of three drawers, 66in. wide, which sold for 255 guineas; and a serpentine commode of mahogany and satinwood, inlaid with arabesques, medallions and ribbon borders in colored woods, 5ft. 6in.—210 guineas.

PRICES IN RECENT SOTHEBY SALES

LONDON.—Three sales were held on November 26th at Sotheby's, the most important consisting of drawings by old masters, the property of numerous owners. The total realized was £4,111.

The highest price, £500 (Rowley), was paid for a Rembrandt drawing in pen and sepia with wash, 8in. by 11in.; while a study of a lion, by the same artist, realized £70 (Lambert). These were the property of Sir Edmund Davis, of Chilham Castle, near Canterbury, as were also:—Canaletto, view of a villa with extensive grounds on the Venetian mainland—£370 (Saville Gallery); Gainsborough, landscape with trees in the foreground and buildings—£240; Claude Lorrain, landscape in the Campagna on the banks of a river—£340 (both bought by Morton); and four by Tiepolo, "Virgin and Child with the Infant St. John"—

£185 (Saville Gallery); sheet of studies, including the bust of Cleopatra—£340 (F. Sabin); study of an Italian village—£140 (Asscher); and a saint enthroned among clouds being crowned by an angel—£190 (Morton).

The final portion of the well known collection of Old English glass formed by the late Mr. C. Kirkby Mason produced £2,623 at Sotheby's on November 21st. The most noteworthy lots included a rare portrait decanter, with globular body, decorated with a nearly full face portrait of Prince Charles Edward in tartan dress, wearing the riband and star of the Garter—this realized £148 (C. Davis); a goblet, with bucket bowl, on a large ribbed melon knop—£130 (Churchill); and a Venetian enameled armorial beaker, the funnel-shaped bowl with a blue, white, and gold border, on conical foot, first half XVIIth century—£100 (C. Davis).

At the same rooms a two days' sale of Egyptian, Greek, and Roman antiquities from various sources realized £1,472 and armor and weapons from various sources £1,405.

800 GUINEAS FOR BIRKET FOSTER

LONDON.—On November 25th Messrs. Knight, Frank and Rutley held a sale consisting chiefly of works by modern artists. The water-color drawings by Birket Foster included "The Village Church," 30in. by 26in., reproduced in "Pictures of English Landscapes," which realized 800 guineas; "The Lock," the companion drawing—400 guineas; "Bereft," 28in. by 17½in., a horse and cart, with figures, fording a stream—435 guineas; and a landscape and stream, with rural figures, 10½in. by 8in. 97 guineas.

RECENT AUCTIONS AT CHRISTIE'S

LONDON.—Christie's sale of pictures and drawings on November 25th, the property of the late Mrs. E. H. Manning, of Upper Richmond Road; the late Sir William Noble, of Meldon Park, Morpeth, Northumberland; and from various sources produced a total of £2,009. The principal lots included Sir George Clausen, "The Golden Barn," 26in. by 21in., which sold for 140 guineas (D. C. Thomson), and B. W. Leader, "Summer Time, North Wales, the River Llugwy, Bettws-y-Coed," 15in. by 23in.—58 guineas (E. J. Taylor).

Christie's sale on November 21st of decorative furniture and works of art, the property of the late Sir E. Ray Lankester, Mr. R. E. Trifitt of Beaumont Hall, Lancaster, and from various sources, produced £2,968. The highest price, 420 guineas (Rotil), was paid for a Louis XVI marqueterie writing table, inlaid with branches of flowers on tulipwood ground, mounted with ormolu, signed "L. Boudin." Four mahogany chairs and two armchairs, of Chippendale design, with pierced ladder backs, fetched 135 guineas (Grant); a panel of Queen Anne *petit-point* needlework, with a shepherd and shepherdess in a landscape, and a border of flowers—115 guineas (Graham); and a Rockingham dessert service, painted with landscapes in apple-green borders, consisting of two sugar-tureens, a dessert stand, 12 dishes, and 24 plates—115 guineas (J. R. Thomas).

At the November 21st sale of old English silver-plate and old Sheffield plated articles, the property of the late Lieutenant-Colonel C. L. French, and from other sources, a total of £2,327 was obtained by Christie's.

£3,000 FOR HOPPNER PORTRAIT

LONDON.—Hurcomb's sale of pictures on November 19th at Calder House, Piccadilly, included a portrait by John Hoppner of John Osborne, Lord Lieutenant of Bedfordshire and Colonel of the Bedfordshire Militia, in dark coat, red collar, white stock, and powdered hair, 30in. by 25in., which brought the high price of £3,000, Messrs. Dyer and Sons being the purchasers. A picture by J. Van Goyen of a barge sailing through a canal, on panel 13in. by 19in., fetched £500 (Sabin); Memling, the Madonna and Child, in blue and white robes, with gilt background, 10 in. by 7 in., £250 (Paterson); J. Opie, portrait of a boy, said to be the son of George Gerrard, the artist, £195 (Williams); J. Downman, portrait of Mary, daughter of William Danby, of Masham, Yorks, in a landscape, 13in. by 10½ in., 1781, £230 (Ellis); and Sir W. Beechey, portrait of Mrs. James Townley, nee Mary Gosling, in dark dress, seated, holding a palette, £100 (Williams).

£300 FOR QUEEN ANNE SETTEE

LONDON.—Hurcomb's sale of old English furniture on November 25th included several pieces in walnut of the Queen Anne period. Among these were a settee, which brought £300; a card table, £175; an easy chair £125; a bureau bookcase and a dining chair, £100.

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